

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3943.

SATURDAY, MAY 23, 1903.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

"EVERYMAN."

Special representations for Whitsuntide of this old Morality Play will be given by the Original Company, under the personal direction of Mr. William Poel,

AT THE

COURT THEATRE, SLOANE SQUARE,
LONDON,

Commencing on SATURDAY NEXT, MAY 23.

Twice Daily, at 3 and 8.30 o'clock.

Prices: Stalls, 7s. 6d.; Dress Circle, 5s.; Upper Circle, 3s.; Admission, 2s.

Seats at Box Office and all the Libraries.

"EVERYMAN."

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.

TUESDAY NEXT, May 19, at 5 o'clock, Prof. E. J. GARWOOD, M.A., FIRST OF TWO LECTURES on 'The Work of Ice as a Geological Agent.' Half-a-Guinea the Course.

THURSDAY, May 21, at 5 o'clock, Prof. J. A. FLEMING, M.A. D.Sc. F.R.S., FIRST OF TWO LECTURES on 'Electric Resonance and Wireless Telegraphy.' Half-a-Guinea.

SATURDAY, May 23, at 5 o'clock, Prof. SILVANUS P. THOMPSON, B.A. D.Sc. F.R.S., FIRST OF TWO LECTURES on 'The "De Magnete" and its Author.' I. The Book. II. The Man. Half-a-Guinea.

THE FOLK-LORE SOCIETY.—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, May 27, at 8 p.m., when a Paper on 'A MS. Collection of Examples (Medieval Preachers' Moral Tales) in the possession of the Society, will be read by Prof. W. P. KILGILL, and a Life Zone Bodin, Two Sets of "Chucks" from Applecross in Ross-shire, and some Photographs sent by Dr. R. C. MacLagan, will be exhibited. F. A. MILNE, Secretary.

THE NEW ENGLISH ART CLUB.—LAST DAY.—THIRTIETH EXHIBITION OF MODERN PICTURES OPEN DAILY, 10 to 6, at the Dudley Gallery, EGYPTIAN HALL, Piccadilly, W. Admission 1s. CLOSURE TO-DAY.

R.W.S.—ROYAL SOCIETY OF PAINTERS EXHIBITION NOW OPEN, 10 to 6.—5s, Pall Mall East (near National Gallery). F. W. HAYWARD BUTT, Secretary.

ARTIST would be glad of DRAWING and COPYING WORK; or Oil Paintings on Canvas, 12in. by 10in., executed on approval. From Photographs, 35s.—Mr. WHITEHOUSE, 12, Lanier Road, Hither Green.

INDEXING.—Practical and painstaking INDEXER undertakes WORK for AUTHORS and others.—M. C., 231, Finchley Road, N.W.

ADVERTISER, First-Class Classic at Cambridge, and Lawyer, well and widely read, SEEKS EMPLOYMENT in LITERARY and other RESEARCH.—C. Messrs. Francis & Co., Athenæum Press, 15, Bream's Buildings, E.C.

RESEARCH WORK done at the BRITISH MUSEUM or elsewhere on moderate terms. Excellent testimonials.—X. Y. Z., Athenæum Press, 15, Bream's Buildings, Chancery Lane, E.C.

LITERARY and other RESEARCH at the BRITISH MUSEUM or elsewhere, 1s. 6d. an Hour. French and German Translations.—L. R., Athenæum Press, Bream's Buildings, Chancery Lane, E.C.

PERSIAN TUITION.—A PERSIAN GENTLEMAN, of high Oriental and European education, undertakes PERSIAN TUITION and TRANSLATIONS.—Apply M., Athenæum Press, 15, Bream's Buildings, London, E.C.

JOURNALIST, three years' London experience, seeks post as EDITOR'S ASSISTANT on Weekly or Monthly, or on Publisher's Editorial staff, or as Private or Lit. Sec. or Assistant Librarian. Good Testimonials. Specimens sent.—V. TURNBULL, Linford, Newport Pagnell, Bucks.

BOROUGH of STOKE-ON-TRENT PUBLIC LIBRARIES.

The PUBLIC LIBRARIES COMMITTEE require the services of an ASSISTANT LIBRARIAN. Salary 32l. per annum. Previous experience in a Public Library necessary. Applications, endorsed "Assistant," stating age, qualifications, and present employment, accompanied by copies of not more than three Testimonials, may be sent to Mr. A. J. CADDIE, Borough Librarian, not later than SATURDAY, June 6, 1903. J. B. ASHWELL, Town Clerk.

MR. GRANT RICHARDS has a VACANCY for a YOUTH (age about 17) in his PUBLISHING OFFICE.—Apply, by letter, 48, Leicester Square, W.C.

ENERGETIC, smart YOUNG MAN, with good business training. WANTED for TRAVELLING or OFFICE.—Apply, stating salary required, and other particulars, to AAR REPRODUCTION Co., Plough Court, Fetter Lane, E.C.

MUNICIPAL TECHNICAL SCHOOL, ACRINGTON. SCHOOL OF ART.

A HEAD MASTER is REQUIRED for the above ART SCHOOL, to commence duties on SEPTEMBER 1. He must not be over 40 years of age, and will be required to devote his whole time to the duties, also to organize and superintend Art instruction under the Municipality. Salary 250l., rising by 10l. per annum to 300l.—Forms of Application (which must be returned by MAY 31) and further particulars from JNO. RHODES, Secretary.

THE COUNCIL of the ST. ANDREW'S SCHOOL for GIRLS COMPANY, LIMITED, invite applications for the post of HEAD MISTRESS of ST. LEONARD'S JUNIOR SCHOOL (ST. KATHARINE'S). Thirty copies of the Application, and of not more than four Testimonials, must be in the hands of the undersigned by JUNE 15. The Head Mistress appointed will enter on her duties on SEPTEMBER 24.—For further particulars apply to A. SNEWMAN, Secretary, St. Leonard's Lodge, St. Andrews, Fife, May 19, 1903.

EDUCATION ACT, 1902.

DIRECTOR of EDUCATION.—The COUNTY COUNCIL of the WEST RIDING of YORKSHIRE require the services of a GENTLEMAN as DIRECTOR of EDUCATION. Salary 1,000l. a year. Applications, accompanied by not more than three Testimonials, must be received by JUNE 5.—For particulars apply to the Clerk, Technical Instruction Committee, County Hall, Wakefield.

INSPECTOR.—The COUNTY COUNCIL of the WEST RIDING of YORKSHIRE require the services of an INSPECTOR in special reference to ELEMENTARY EDUCATION. Salary 600l. a year. Applications, accompanied by not more than three Testimonials, must be received by JUNE 5.—For particulars apply to the Clerk, Technical Instruction Committee, County Hall, Wakefield.

CITY of WORCESTER.

EDUCATION COMMITTEE. Applications are invited by the WORCESTER EDUCATION COMMITTEE for the post of PRINCIPAL of the VICTORIA INSTITUTE SCHOOLS, at a commencing Salary of 300l. per annum, rising by annual increments of 25l. to 350l.

The Institute comprises a Day School of Science (of which the Principal will act as Head Master), Schools of Art, Science, Commerce, and Technology, with Day and Evening Classes, and a Pupils' Teachers' School. The late Principal was also University Extension Lecturer for the district.

The gentleman appointed will be expected to devote his whole time to his duties, and to assist generally in promoting higher education in Worcester. He must be a graduate of one of the Universities in the United Kingdom, and not more than 40 years of age.

Applications, accompanied by not more than four recent Testimonials, must be delivered at my office, Guildhall, Worcester, on or before 8 JUNE, 1903, endorsed "Victoria Institute Principal." SAMUEL BOUTHALL, Town Clerk.

Guildhall, Worcester, May 19, 1903.

UNIVERSITY COLLEGE SCHOOL, LONDON.

THE COUNCIL will shortly proceed to FILL the VACANCY in the HEAD MASTERSHIP occasioned by the resignation of Mr. J. Lewis Paton.

Applications, together with such Testimonials (not more than six in number) and such other evidence of fitness for the post as Candidates may wish to submit, should reach the undersigned (from whom particulars may be obtained) not later than 31 JUNE, 1903.

T. GREGORY FOSTER, Secretary.

University College, London.

OWENS COLLEGE, MANCHESTER.

THE COUNCIL is prepared to make an appointment to the CHAIR of LATIN, vacant through the resignation of Prof. Wilkins. Candidates are invited to forward applications to the Registrar not later than MONDAY, June 8 next.

A detailed statement of the conditions may be obtained from the Registrar. A. CHAFFERS, Registrar.

SOUTH AFRICAN COLLEGE, CAPE TOWN.

CHAIR of ENGINEERING. Applications are invited for the PROFESSORSHIP of ENGINEERING at the SOUTH AFRICAN COLLEGE.

Commencing salary 600l. a year, with increase, subject to continuous and meritorious service, to 650l. a year at the end of three years, 675l. at the end of five years, and 800l. at the end of ten years.

Candidates must not be more than 35 years of age. Applications must be sent before MAY 31, 1903, accompanied by Copies of Testimonials and a Certificate of Health, to the AGENT GENERAL for CAPE COLONY, 100, Victoria Street, London, S.W.

The successful applicant will be expected to commence his duties towards the end of July, 1903.

SOUTH AFRICAN COLLEGE, CAPE TOWN.

PROFESSORSHIP of PHILOSOPHY.

Applications are invited for the PROFESSORSHIP of PHILOSOPHY at the SOUTH AFRICAN COLLEGE.

Commencing salary 500l. a year, with increase, subject to continuous and meritorious service, to 600l. at the end of three years, 675l. at the end of five years, and 800l. at the end of ten years.

Candidates must not be more than 35 years of age. Applications must be sent before MAY 31, 1903, accompanied by Copies of Testimonials and a Certificate of Health, to the AGENT GENERAL for CAPE COLONY, 100, Victoria Street, London, S.W.

The successful applicant will be expected to commence his duties towards the end of July.

Yearly Subscription, free by post, Inland, 15s. 3d.; Foreign, 18s. Entered at the New York Post Office as Second Class matter.

A PROFESSOR of ENGLISH LITERATURE, &c., will shortly be appointed in VICTORIA COLLEGE, ST. LEONARD'S, CAPE COLONY. Salary 600l. per annum, rising to 650l.—Candidates, who should have taken a Degree in Honours at some University in Great Britain or Ireland, may obtain further particulars from Prof. SAINTSBURY, 2, Eton Terrace, Edinburgh.

UNIVERSITY of ST. ANDREWS.

THE UNIVERSITY COURT of the UNIVERSITY of ST. ANDREWS invite applications for the appointments of ADDITIONAL EXAMINERS for GRADUATION in the following Subjects:—

FACULTIES of ARTS and SCIENCE.—Mathematics. FACULTIES of ARTS, SCIENCE, and MEDICINE.—Natural Philosophy.

The persons appointed will hold office for a period of Three Years from JANUARY 1, 1904.

Applications, with Testimonials, must be lodged on or before SATURDAY, JUNE 27, 1903, with the undersigned, from whom further information may be obtained.

JOHN B. WILLIAMS, Secretary and Registrar.

St. Andrews, May 19, 1903.

BEDFORD COLLEGE for WOMEN.

(University of London.) YORK PLACE, BAKER STREET, W. THE LECTURESHIP in LATIN will be vacant at the END of THIS SESSION.

Applications must be sent by JUNE 13 to the Secretary of the College, from whom all information may be obtained. H. WALTON, Secretary.

BEDFORD COLLEGE for WOMEN.

(University of London.) YORK PLACE, BAKER STREET, W.

TWO REID SCHOLARSHIPS in ARTS, each of the value of 51l. 10s. TWO FRISCHER SCHOLARSHIPS, each of the value of 48l., tenable for Three Years, will be awarded on the results of the EXAMINATION to be held at the COLLEGE on JUNE 25 and 26. TWO DECAN SCHOLARSHIPS, each of the value of 50l., will be awarded in JUNE, 1903.—For further information apply to the PRINCIPAL.

WESTMINSTER SCHOOL.—An EXAMINATION

will be held on JULY 1, 2, 3, to FILL UP not less than SEVEN RESIDENTIAL SCHOLARSHIPS, TWO NON-RESIDENTIAL SCHOLARSHIPS, and some EXHIBITIONS.—For particulars apply, by letter, to the HEAD MASTER, 19, Dean's Yard, Westminster.

HOME SCHOOL for GIRLS of good social position. Broad foundations and steady work.—Address Miss BOYER BROWN of Miss MARY ANNELL, Mayfield, Old Southgate, Middlesex.

EDUCATION.—Thoroughly RELIABLE ADVICE

can be obtained (free of charge) from Messrs. GABBITAS, THIRING & CO., who, from their extensive and personal knowledge of the best Schools for Boys and Girls, and successful Tutors in England and Abroad, will furnish careful selections if supplied with detailed requirements.—36, Sackville Street, W.

A GENTLEMAN, having capital to invest, desires a PARTNERSHIP in a good BOOK-PUBLISHING BUSINESS.—Address, by letter, M.A. OXON, care of Street, 5, Serle Street, W.C.

TYPE-WRITING undertaken by highly educated Women of Literary experience (Classical Tripos; Cambridge Higher Local; acquaintance with Modern Languages; Research, Revision, Translation. References to Authors.—The CAMBRIDGE TYPE-WRITING AGENCY, 10, Duke Street, Adelphi, W.C.

AUTHORS can have STORIES, ARTICLES, PLAYS, &c., TYPED in best style with absolute accuracy at 3d. per 1,000 words.—M. STUART, 11, Moreton Place, St. George's Square, S.W.

TYPE-WRITING.—The WEST KENSINGTON AGENCY. Authors' MSS., Translations, &c. Legal and General Copying. Circulars, &c. Duplicated. Lessons given. Unaltered References. Established ten years.—SIZES & FIXES, 15, Weymouth Gardens, Hammersmith Road, W.

TYPE-WRITING—SHORTHAND.—Authors' MSS., Plays, Reports, Sermons, &c. COPIED with accuracy and dispatch, 10d. per 1,000 words. Meetings attended and Verbatim or Condensed Reports furnished. Special Terms for Contracts or large quantities.—Miss H. MORRIS, Rush Lane House, Cannon Street, London, E.C.

AUTHORS' MSS., PLAYS, SERMONS, &c., TYPE-WRITTEN with accuracy and dispatch, 8d. per 1,000, including Paper and Postage. Also Shorthand.—Miss N. E. ROBINSON, 8, Westover Road, Wandsworth Common, London, S.W.

AUTHORS' MSS., SERMONS, PLAYS, &c., carefully TYPED at home (Remington), good paper, 10d. per 1,000 words; reduction for large quantities. All orders promptly executed and returned without delay.—M. M. L., 7, Vernon Road, Clapham, S.W.

TYPE-WRITING.—Neat, prompt, accurate, from 10d. per 1,000. Highest references. Legal, Dramatic, Scientific. Pedigree a specialty. French, all Branches.—Mrs. MICHEL, 45, Rothschild Street, West Norwood, S.E.

AUTHORS' MANUSCRIPTS TYPE-WRITTEN accurately and neatly, on good paper, at 1s. 2d. per 1,000 words (over 10,000 at 1s.), Carbon Copies at one-third of price, by Miss H. B., care of Athenæum Press, Bream's Buildings, Chancery Lane, E.C.

THE AUTHORS' AGENCY.—Established 1879

The interests of Authors capably represented. Agreements for Publishing arranged. MSS. placed with Publishers.—Terms and Testimonials on application to Mr. A. M. BURNARD, 34, Paternoster Row.

THE AUTOTYPE COMPANY, 74, NEW OXFORD STREET, LONDON.

MONOCHROME COPIES

BY THE
PERMANENT AUTOTYPE CARBON PROCESS
OF PICTURES BY OLD MASTERS
From the principal Collections of Note.

NUMEROUS EXAMPLES OF WORKS BY
MODERN ARTISTS.

**The AUTOTYPE FINE-ART
CATALOGUE.** Now ready. NEW EDITION.
With upwards of 100 Miniature Photographs
of Notable Autotypes, and 23 Tint-Block
Illustrations. For convenience of reference
the Publications are arranged alphabetically
under Artists' Names. Post free, One Shilling.

The AUTOTYPE COMPANY'S Processes of Per-
manent Photographic Reproduction are exten-
sively employed by the Trustees of the British
Museum, the Local Government Board, many of
the Learned Societies, and leading Publishers.

Copies of Coins, Seals, Medals, MSS., Drawings,
Engravings, Art Objects, Microscopic Work, &c.

Inquiries are invited from those requiring Book
Illustrations of the very highest quality. Specimens
and Estimates submitted.

**THE AUTOTYPE FINE-ART GALLERY,
74, NEW OXFORD STREET, LONDON, W.C.**
Open Free Daily, 10 to 6.

SECRETARIAL BUREAU, 9, Strand, London,
W.C.—Confidential Secretary, Miss PETHERBRIDGE (Nat. Sec.
Tribunal). Employed by the India Office and Indexer, Portuguese and
Dutch Translator; also by the Royal Society, the Royal Geographical
Society, the Royal Asiatic Society, &c., and by the Corporation of
Warrington (Lancs).
Town and County Records Indexed. Special System of Newspaper
Indexing. Libraries Catalogued. Congresses reported in English,
French, and German. Technical Translations into and from all Lan-
guages. Foreign and Technical MSS. carefully Type-written.
A few Pupils trained for Indexing and Secretarial Work in London
and Berlin.

C MITCHELL & CO., Agents for the Sale and
Purchase of Newspaper Properties, undertake Valuations for
Probate or Purchase, Investigations, and Audit of Accounts, &c. Care
of Terms on application.
Mitchell House, 1 and 2, Snow Hill, Holborn Viaduct, E.C.

Catalogues.

WILLIAMS & NORGATE,
IMPORTERS OF FOREIGN BOOKS,
14, Henrietta Street, Covent Garden, London;
and 7, Broad Street, Oxford.
CATALOGUES on application.

CATALOGUE, No. 37.—Drawings of the Early
English School—Lucas's Menzies after Constable—Turner's
Liber Studiorum—Engravings after Turner, Lewis, &c.—Illustrated
Books—Kelmscott Press—Doves Press—Works by John Ruskin. Post
free, Sixpence.—Wm. Ward, 2, Church Terrace, Richmond, Surrey.

MESSRS. HENRY YOUNG & SONS possess
one of the LARGEST STOCKS of OLD and NEW BOOKS in
GREAT BRITAIN, and they will be glad to hear from any one in
search of Books out of print, as they can in many cases supply them
from their large Stock.

CATALOGUES MONTHLY.
12, South Castle Street, Liverpool.

LEIGHTON'S

CATALOGUE OF EARLY PRINTED and
other INTERESTING BOOKS, MANUSCRIPTS, and BINDINGS.
Part IV. G—H, with 120 Illustrations in Facsimile, price 2s.

J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.
Parts I. and II. containing A—C, with 340 Illustrations, price 3s. each.
" III. " D—F, " 120 " " 2s.

JUST ISSUED.

A JUBILEE CATALOGUE of MAPS, ATLASES,
and BOOKS issued and sold by EDWARD STANFORD,
Geographer to His Majesty the King, Publisher, Map-seller, and
Geographical Bookseller.—London, 12, 13, and 14, Long Acre, W.C.

W. M. MURPHY'S CATALOGUE of high-class
SECOND-HAND BOOKS (No. 58) NOW READY, including
First Editions, Rare Natural History Sets, &c. Post free on applica-
tion. 100,000 volumes always in stock. Books Purchased at full value.
—Only Address, 19, Renshaw Street, Liverpool.

JUST PUBLISHED, WITH 24 PLATES.

CATALOGUE of ELIZABETHAN LITERATURE:

Including

THE FOUR FOLIO SHAKESPEARES,

First Editions of the Great Poets of the XVIIIth and
XIXth Centuries,
Royal Autographs, Presentation Tennysons,
Drawings by Thackeray, Books with Coloured Plates, &c.

Post free, 2s. 6d.

HENRY SOTHERAN & CO.,

37, PICCADILLY, W., and 140, STRAND, W.C.

JUNE SUPPLEMENT TO

GLAISHER'S REMAINDER BOOK

CATALOGUE IS NOW READY.
Extensive Purchases of Publishers' Remainders at greatly reduced
prices.

WILLIAM GLAISHER, Remainder and Discount Bookseller,
10, Abchurch Lane, London, E.C.

Also CATALOGUE of POPULAR CURRENT LITERATURE, and
LIST of FRENCH NOVELS, CLASSICS, &c.

CATALOGUE of a scarce COLLECTION of
BOOKS sent free to applicants. Libraries and Books Purchased
for Cash.—J. MILLIGAN, Blenheim Place, Leeds.

AN ANNOUNCEMENT of the DE LA MORE
PRESS PUBLICATIONS appeared in the ATHENÆUM on
MAY 9. Full List will be sent on application.

MARTIN LUTHER RELICS FOR SALE.

I. THE INKSTAND, with Sand-Blotter and Inscriptions, from the
Reformer's study in Warburg Castle.
II. A BRONZE BUST of LUTHER, with Inscription in Relief.
These can be seen, and full particulars obtained, at TERRY &
COMPANY'S, Ltd., 6, Hatton Garden, Holborn Circus, E.C.

Sales by Auction.

The Collection of Roman Coins, the Property of
Mons. F. C. STROEHLIN.

MESSRS. SOTHEY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington
Street, Strand, W.C., on MONDAY, May 25, and Following Day,
at 1 o'clock precisely, the COLLECTION of ROMAN COINS, in Gold,
Silver, and Bronze, the Property of M. PAUL CHARLES STROEHLIN,
President of the Swiss Numismatic Society, Member of the Numis-
matic Society of London.

May be viewed. Catalogues may be had.

The Remaining Portion of the valuable Library of
H. SIDNEY, Esq.

MESSRS. SOTHEY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington
Street, Strand, W.C., on TUESDAY, May 26, at 1 o'clock precisely,
the REMAINING PORTION of the valuable LIBRARY of H.
SIDNEY, Esq., comprising Important Rare French Works—First
Editions of the Writings of Elizabeth Barrett Browning, Lord Byron,
S. T. Coleridge, Wm. Hazlitt, Leigh Hunt, John Keats, Charles Lamb,
W. S. Lander, Dean Swift, Tennyson, Thos. Gray, and Alex. Pope.
Dorât, Les Baisers, with Rare Illustrations Inserted, La Haye, 1770—
Annales Littéraires, Octave Uzanne's Copy, with Letters and Portraits
Inserted, 1892—La Fontaine, Contes et Nouvelles en Vers, Edition des
Fermiers Généraux, 2 vols. 1762—Voltaire, La Pucelle, extra-illustrated,
2 vols. 1789—La Jorde, Choix de Chansons, in old morocco, 1775, &c.—
Arabian Nights, translated by John Payne, 9 vols. Yllion Society,
1882—E. B. Browning, an Essay on Mind, First Edition, 1826—Byron's
Hours of Idleness, First Edition, 1807—Goldsmith's Life of Richard
Nash, boards, uncut, 1792—Keats's Endymion, First Edition, 1818, Lamb.
&c. First Edition, 1850—Buras's Poems, First Edinburgh Edition.
Original Boards, uncut, 1787—Swift's Tale of a Tub, First Edition, 1704
—Publications of the Kelmscott Press, including the Chaucer; also the
Vale, Essex House, Daniel, Hoes, and Engray Presses, several of
which are printed upon vellum.

May be viewed two days prior. Catalogues may be had.

A Collection of Bronzes and other Works of Art, the Property
of a well-known Collector, and Silver Plate, Jewellery, &c.,
the Property of the late E. A. GROOM, Esq.

MESSRS. SOTHEY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington
Street, Strand, W.C., on WEDNESDAY, May 27, and Two Following
Days, at 1 o'clock precisely, a COLLECTION of WORKS of ART of the
Fifteenth, Sixteenth, Seventeenth, and Eighteenth Centuries, in
Silver, Bronze, Steel, Ivory, &c., comprising Medals, Plaquettes,
Statuettes, Arms, &c., the Property of a well-known Collector;
also Silver Plate, Jewellery, and other Works of Art, the Property of
the late E. A. GROOM, Esq., including a PORTION of the LIBRARY
of the late Sir A. GROOM, Bart., &c., from various Sources, Thackeray,
and Forester, Bronzes, Biscuiterie, &c., from various Sources.

May be viewed two days prior. Catalogues may be had.

The Murdock Collection of Coins and Medals.
The Second Portion of the Series of Ancient British, Anglo-
Saxon, and English Coins.

MESSRS. SOTHEY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington
Street, Strand, W.C., on MONDAY, June 8, and Five Following Days,
at 1 o'clock precisely, the SECOND PORTION of the SERIES of
ANCIENT BRITISH, ANGLO-SAXON, and ENGLISH COINS
(Charles I. to Queen Anne), of the valuable Collection of Coins and
Medals, the Property of the late JOHN C. MURDOCK, Member of the
Numismatic Society of London.

May be viewed two days prior. Catalogues may be had, illustrated
with Autotype Plates, price half-a-crown each.

Gloucester.

MESSRS. BRUTON, KNOWLES & CO. are
instructed to SELL by AUCTION, at the NORTHGATE
ASSEMBLY ROOMS, on THURSDAY, June 4, at 12 o'clock, the
LIBRARY of the Rev. AUGUSTUS TURNER, B.A., deceased, late
of Dunkirk Manor House, Nailsworth, a PORTION of the LIBRARY
of the Rev. DAVID ROYCE, M.A., deceased, late of Northwell
Vicarage; and also the LIBRARY of a GENTLEMAN.

Catalogues may shortly be had of the Auctioneers, Gloucester.

Objects of Art, including the Jewels of the late
Mrs. KATE CHAPIN.

MESSRS. PUTTICK & SIMPSON will SELL
by AUCTION, at their Galleries, 47, Leicester Square, W.C., on
FRIDAY, May 23, at ten minutes past 1 o'clock precisely, JEWELLERY,
the Property of the late Mrs. KATE CHAPIN, fine Old Silver and
Sheffield Plate—several Choice Pieces of China—several fine Ivory
Diplochs of the Fourteenth and Fifteenth Centuries; also Miniatures
Patch Boxes—Bronzes—an Ornate Garatüre de Cheminée—Bracket
Clocks—a Lady's Dressing Case, with Solid Silver Fittings—Furniture,
including a Queen Anne Chest of Drawers—a Marqueterie Inlaid
Bureau—a Circular Tambour Front Cabinet—a Set of Oak Chairs, &c.

Engravings of the late LIONEL JOHNSON, Esq., the late
THOMAS WHITAKER, Esq., and others; and a few
Paintings.

MESSRS. PUTTICK & SIMPSON will SELL
by AUCTION, at their Galleries, 47, Leicester Square, W.C., on
FRIDAY, June 5, at ten minutes past 1 o'clock precisely, the
COLLECTION of ENGRAVINGS, chiefly of the Early English School,
belonging to the late LIONEL JOHNSON, Esq., the late THOMAS
WHITAKER, Esq., of Exeter, &c.; also a few PAINTINGS, the
Property of the late C. ALLMAN Esq. (by order of the Executors).

Autographs.

MESSRS. PUTTICK & SIMPSON will SELL
by AUCTION, at their Galleries, 47, Leicester Square, W.C.,
EARLY IN JUNE, a valuable COLLECTION of AUTOGRAPH
LETTERS and DOCUMENTS, the Property of a GENTLEMAN
recently deceased, including Examples of Royal and Noble Persons,
Statesmen, Authors, and others.

Further particulars will be duly announced.

Valuable Books, including a Portion of the Library of a
Collector going abroad.

MESSRS. PUTTICK & SIMPSON will SELL
by AUCTION, at their Galleries, 47, Leicester Square, W.C.,
EARLY IN JUNE, a COLLECTION of valuable BOOKS, including a
PORTION of the LIBRARY of a COLLECTOR going abroad, com-
prising Standard Authorities in all Branches of Literature—Sports-
Books—rare First Editions—Books illustrated by Cruikshank and
Phil—Specimens of Early Printing, &c.

Catalogues in preparation.

Native Curios, China, Ivories, Embroideries, &c.

TUESDAY, May 26, at half-past 12 o'clock.

MR. J. C. STEVENS will hold his NEXT
SALE at the Rooms, 38, King Street, Covent Garden, London,
W.C., of ART CURIOS, Pictures, Engravings, China, Native Curios,
Chinese Embroideries, Bronzes, Ivories, &c.

Catalogues on application.

Photographic Cameras—Finest Hand and Studio—Photographic
Lenses and all kinds of Apparatus and Accessories—Scientific
Instruments and Apparatus—Electrical Fittings—very fine
Microscopes—Field Glasses.

FRIDAY, May 29, at half-past 12 o'clock.

MR. J. C. STEVENS will OFFER at his Rooms,
38, King Street, Covent Garden, W.C. HAND and STUDIO
CAMERAS by Kodak Co. Lancaster, Hare, and other leading Makers,
all in sound order—Lenses by Dallmeyer, Zeiss, Ross, and others—
Cinematograph Apparatus and Films, in variety of subjects—
fine Biscuit Microscopes, best Makers, with full Accessories, suitable
for any kind of Scientific Work—Astronomical and Field Telescopes—
Books—Pictures—Plated Goods—and a Quantity of valuable Miscel-
laneous Property.

On view day prior 2 to 5 and morning of Sale. Catalogues on
application.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will hold the following SALES
by AUCTION at their Great Rooms, King Street, St. James's Square,
the Sales commencing at 1 o'clock precisely:—

On MONDAY, May 25, MODERN PICTURES
and DRAWINGS of A. D. GRIMOND, Esq., deceased, and J. GALS-
WORTHY, Esq.

On MONDAY, May 25, the COLLECTION of
JAPANESE OBJECTS of ART formed by REGINALD VAILE, Esq.,
who has given up his London residence.

On TUESDAY, May 26, MODERN ETCHINGS
and ENGRAVINGS of the late A. D. GRIMOND, Esq.

On TUESDAY, May 26, a small COLLECTION
of MINIATURES of the late Mr. F. P. SEQUIER, and Miniatures
Watches, Boxes, Fans, and other Objects of Vertu.

On WEDNESDAY, May 27, the SEYMOUR
LUCAS COLLECTION of ARMOUR and ARMS.

On THURSDAY, May 28, OLD PICTURES, the
Property of the late Miss MARIA CHIPPENDALL, the Property of a
GENTLEMAN, and others.

On THURSDAY, May 28, PORCELAIN, the
Property of GEORGE CORRISE, Esq., and Porcelain and Furniture
from various sources.

THE ARGYLL GALLERY, 7, ARGYLL STREET,
OXFORD CIRCUS, W.

MESSRS. GLENDINING & CO. beg to announce
that the ARGYLL GALLERY is OPEN DAILY for the receipt
of Antique Silver, Jewels, Miniatures, Engravings, Coins,
Medals, and Stamp Collections.

MESSRS. GLENDINING & CO. will SELL by
AUCTION at 7, Argyll Street, on TUESDAY, May 26, and
Following Day, at half-past 1 o'clock, a choice COLLECTION of
GOLD, SILVER, and BRONZE COINS, Military and Naval Medals
and Decorations, including an Officer's Gold Peninsula Medal for
Rusaco, with two Clasps, a Peninsula Medal with twelve Bars, rare
Naval Medals, Afghan, India, South Africa, Egypt, New Zealand, &c.
On THURSDAY, May 28, and Following Day,
at half-past 4 o'clock, a COLLECTION of BRITISH and COLONIAL
STAMPS in 400 Lots.

EARLY IN JUNE, a fine SERIES of GREEK
and ROMAN COINS, SAXON and EARLY ENGLISH COINS.

On JUNE 11 and 12, a superb COLLECTION of
AUSTRALIAN STAMPS.

Catalogues on application.

THE NEW DESIGN FOR VAUXHALL BRIDGE;

Architecture at the Paris Salon; The Sculptures of the Par-
thenon New Bunter Place, Hertford College, Oxford; Gateway, Notting-
ham Castle, as proposed to be restored; The Beginnings of Egyptian
Architecture (Institute of Architects); The Designs for the Cape
Verde; Machinery and Allied Trades Exhibition, &c.—See the
BUILDER of 23 May (ad. by post, 4d.) Through any Newagent or
direct from the Publisher of the Builder, Catherine Street, London, W.C.

R. A. EVERETT & CO.'S NEW BOOKS.

- The MAN WHO DIED.** By G. B. BURGIN.
"A genuinely humorous book."—*Daily Express*.
- The GHOST.** By Mrs. CAMPBELL PRAED.
"A capital literary ghost."—*Times*.
- The STRANGE ADVENTURES of a MAGISTRATE.** By T. R. THRELFALL.
[Just out.]
- The GENTLEMAN from GOODWOOD.** By E. H. COOPER.
"An admirable sporting novel."—*Scotsman*.
- A SPORTING ADVENTURE.** By FOX RUSSELL.
"Another delightful sporting novel."—*Scotsman*.
- A FRONTIER OFFICER.** By H. C. LIPSETT.
"An entertaining Anglo-Indian love story."—*Dundee Advertiser*.
- A SON of MARS.** By Major ARTHUR GRIFFITHS.
"The characters are strongly drawn."—*Times*.
- DAUGHTERS of JOB.** By DARLEY DALE.
"A charming story."—*To-day*.
- RICHARD BRICE: Adventurer.** By CHARLES JUNOR.
"A very fine book."—*Morning Post*.
- A ROUMANIAN VENDETTA.** By CARMEN SYLVA.
[Shortly.]
- MY JAPANESE WIFE.** By CLIVE HOLLAND.
A New Edition with Coloured Illustrations. [Shortly.]
- A SCOURGE of the SEA.** By HERBERT COMPTON.
"Must be enjoyed by everybody who reads it."—*Scotsman*.
- 'VARSITY TYPES: Scenes and Characters from Undergraduate Life.** By Frank Rutter.
"These clever sketches."—*Aberdeen Free Press*.
- BROADLAND SPORT.** By NICHOLAS EVERITT.
"Mr. Everitt knows his subject thoroughly."—*Times*.
- SHOTS from a LAWYER'S GUN.** By NICHOLAS EVERITT.
"May be strongly recommended."—*Athenæum*.
London: R. A. Everett & Co., Limited.

WHEN the DEVIL DRIVES.
A Comedy Satire.

By WILLIAM TOYNBEE,
Author of 'Excursions in Comedy,' &c.
Literary World.—"The dialogue is brilliant."
Scotsman.—"It has many witty strokes in its dialogue."
T. P.'s Weekly.—"The dialogue is smooth and clever."
Western Daily Press.—"Contains many clever touches and smart epigrams."
London: Henry J. Glaisier, 57, Wigmore Street, W.

**MR. MURRAY'S
NEW BOOKS.****SERVICE AND SPORT ON
THE TROPICAL NILE.**

Some Records of the Duties and Diversions of an Officer among Natives and Big Game during the Reoccupation of the Nile Province.

By Capt. C. A. SYKES, R.H.A.

With a Map, and Illustrations from Photographs and from Drawings made by Major E. A. P. Hobday, R.F.A.

Square crown 8vo, 12s. net. [Just out.]

**NOTES AND
REMINISCENCES OF A
STAFF OFFICER.**

Chiefly relating to the Waterloo Campaign and to St. Helena matters during the Captivity of Napoleon.

By Lieut.-Col. BASIL JACKSON.

Edited by R. C. SEATON, M.A.,
Late Fellow of Jesus College, Cambridge, Author of 'Sir Hudson Lowe and Napoleon.'

With Map, Portraits, and Illustrations.

Crown 8vo, 7s. 6d. net. [Just out.]

**BANK RATE and the MONEY
MARKET in ENGLAND, FRANCE, GERMANY,
HOLLAND, and BELGIUM, 1844-1900.** By R. H. INGLIS PALGRAVE, F.R.S., Editor of the 'Dictionary of Political Economy.' Royal 8vo, 10s. 6d. net.
[Ready next week.]

NEW EDITION.

HANDBOOK of PHYSIOLOGY. By W. D. HALLIBURTON, M.D. F.R.S., Professor of Physiology, King's College, London. Fifth Edition, being the Eighteenth of Kirke's. With upwards of 600 Illustrations, including some Coloured Plates. Large crown 8vo, 14s. [Ready next week.]

JOHN MURRAY, Albemarle Street, W.

**STANDARD BOOKS PUBLISHED BY
THE CAMBRIDGE UNIVERSITY PRESS.****IN CLASSICS.**

SOPHOCLES.—The PLAYS and FRAGMENTS. With Critical Notes, Commentary, and Translation in English Prose, by Sir RICHARD JEBB, Litt.D. LL.D., Regius Professor of Greek in the University of Cambridge. Demy 8vo.

Part I. OEDIPUS TYRANNUS. Fourth Impression. Third Edition. 12s. 6d.

Part II. OEDIPUS COLONEUS. Third Edition. 12s. 6d.

Part III. ANTIGONE. Third Edition. 12s. 6d.

Part IV. PHILOCTETES. Second Edition. 12s. 6d.

Part V. TRACHINIAE. 12s. 6d.

Part VI. ELECTRA. 12s. 6d.

Part VII. AJAX. 12s. 6d.

Part VIII. The FRAGMENTS. [Preparing.]

CLASSICAL REVIEW.—"Of the Sophocles as a whole we can only add our mite to the general verdict of scholars, who place it in the first rank of extant editions of the classics."

JOURNAL of EDUCATION.—"The greatest English work in this generation in Greek scholarship."

SOPHOCLES.—The TEXT of the SEVEN PLAYS. Edited, with an Introduction, by Sir RICHARD JEBB, Litt.D. LL.D. Crown 8vo, 6s.

PLATO.—The REPUBLIC. Edited, with Critical Notes, Commentary, and Appendices, by J. ADAM, M.A. LL.D. (Aberdeen), Fellow and Senior Tutor of Emmanuel College, Cambridge. Demy 8vo, 2 vols. gilt top.

Vol. I. BOOKS I-V. 15s. net.

Vol. II. BOOKS VI-X, and Indexes. 18s. net.

ARISTOPHANES.—The KNIGHTS. Edited by R. A. NEIL, M.A. LL.D. (Aberdeen), late Fellow and Tutor of Pembroke College, Cambridge, University Lecturer in Sanskrit. Demy 8vo, 10s.

IN EDUCATIONAL SCIENCE.

SCHOLAE ACADEMICAE: some Account of the Studies at the English Universities in the Eighteenth Century. By C. WORDSWORTH, M.A. Demy 8vo, 10s. 6d.

LECTURES on TEACHING, delivered in the University of Cambridge in the Lent Term, 1880. By Sir JOSHUA FITCH, M.A. LL.D., late Assistant-Commissioner under the Endowed Schools Act, and Her Majesty's Inspector of Training Colleges. Crown 8vo, New Edition, 6s.

THEORY and PRACTICE of TEACHING. By the Rev. E. THRING, M.A., late Head Master of Uppingham School, and Fellow of King's College, Cambridge. New Edition. Extra fcap. 8vo, 4s. 6d. (Fitt Press Series.)

IN HISTORY.

THE CAMBRIDGE MODERN HISTORY. Planned by the late LORD ACTON. Edited by Dr. A. W. WARD, Dr. G. W. PROTHERO, and STANLEY LEATHES.

Vol. I. The RENAISSANCE. Second Impression. Royal 8vo, buckram, gilt top, 16s. net. (To be completed in Twelve Volumes.)

TERMS to SUBSCRIBERS.—Subscriptions will be received for the Complete Work at 72. 10s. net, which may either be paid in advance or by payments of 12s. 6d. net for each volume on publication.

A Prospectus will be sent on application.

THE CAMBRIDGE HISTORICAL SERIES. General Editor—G. W. PROTHERO, Litt.D., Hon. Fellow of King's College, Cambridge.

The HISTORY of SCOTLAND. By P. HUME BROWN, M.A. LL.D., Fraser Professor of Ancient (Scottish) History and Palaeography in the University of Edinburgh.

Vol. I. To the ACCESSION of MARY STEWART. With 7 Maps. Crown 8vo, 6s. [Now ready.]

Vol. II. FROM the ACCESSION of MARY STEWART to the REVOLUTION of 1689. With 4 Maps and Plans. Crown 8vo, 6s. [Now ready.]

Vol. III. FROM the REVOLUTION of 1689 to the DISRUPTION of 1843. [In the press.]

The GROWTH of BRITISH POLICY. By the late Sir J. R. SEELEY, M.A. K.C.M.G., Regius Professor of Modern History in the University of Cambridge. With a Portrait, and a Memoir of the Author by G. W. PROTHERO, Litt.D. Second Edition. Crown 8vo, 2 vols. 12s.

London: C. J. CLAY & SONS, Cambridge University Press Warehouse, Ave Maria Lane.

IN LAW.

The HISTORY of ENGLISH LAW BEFORE the TIME of EDWARD I. By Sir FREDERICK POLLOCK, Bart., M.A. LL.D. Corpus Professor of Jurisprudence in the University of Oxford, of Lincoln's Inn, Barrister-at-Law, and FREDERIC WILLIAM MAITLAND, LL.D., Downing Professor of the Laws of England. 2 vols. royal 8vo. Second Edition. 40s.

CHAPTERS on the PRINCIPLES of INTERNATIONAL LAW. By J. WESTLAKE, K.C. LL.D., Whewell Professor of International Law. Demy 8vo, 10s.

OUTLINES of CRIMINAL LAW. Based on Lectures delivered in the University of Cambridge, by COURTNEY STANHOPE KENNY, LL.D., University Reader in English Law. Demy 8vo, 10s.

ELEMENTS of the LAW of TORTS. A Text-Book for Students. By MELVILLE M. BIGELOW, Ph.D., Lecturer in the Law School of the University of Boston, U.S.A. Crown 8vo, 10s. 6d.

An INTRODUCTION to the STUDY of the DIGEST.

Part I. Containing an Account of its Composition and of the Jurists used or referred to therein. By H. J. ROBY, M.A., formerly Professor of Jurisprudence, University College, London. Demy 8vo, 9s.

Part II. DIGEST VII. Tit. I. De USUFRUCTU, with a Legal and Philological Commentary. By H. J. ROBY, M.A. Demy 8vo, 9s. Or the Two Parts complete in One Volume. Demy 8vo, 18s.

IN SCIENCE.

INDEX NOMINUM ANIMALIUM. Compiled by C. DAVIES SHERBORN under the supervision of a Committee appointed by the British Association, and with the support of the British Association, the Royal Society, and the Zoological Society. Volume I. (1753-1800). 25s. net.

A TREATISE on NATURAL PHILOSOPHY. By LORD KELVIN, LL.D. F.R.S., and the late P. G. TAIT, M.A., Professor of Natural Philosophy in the University of Edinburgh. Demy 8vo, Part I. 16s., Part II. 18s.

DIFFERENTIAL EQUATIONS, THEORY of. By A. R. FORSYTH, Sc.D. F.R.S., Sadlerian Professor of Pure Mathematics in the University of Cambridge.

Part I. EXACT EQUATIONS and PFAFF'S PROBLEM. Demy 8vo, 10s. net.

Part II. ORDINARY EQUATIONS, not LINEAR. In 2 vols., 20s. net.

Part III. ORDINARY LINEAR EQUATIONS. 12s. 6d. net.

IN THEOLOGY.

CODEx BEZAE CANTABRIGIENSIS. A Facsimile Edition of the Greek and Latin Manuscript of the Four Gospels and Acts of the Apostles, preserved in the Cambridge University Library and generally known as Codex Bezae or Codex D. M. PAUL DUJARDIN, of Paris, whose name is a sufficient guarantee of excellence in any work he undertakes, has reproduced the manuscript by the process known as "helio-graphy." It is believed that this process has not before been used for the reproduction entire of so large a volume. Price 12 Guinea net. In 2 vols. containing 830 pages, bound in buckram, bevelled boards, gilt top, or to order, unbound in two cloth boxes, lettered.

An INTRODUCTION to the GREEK OLD TESTAMENT. For the Use of Students. By H. B. SWETE, D.D., Regius Professor of Divinity in the University of Cambridge. With an Appendix, containing the Letter of Aristæus. Edited, with Prolegomena, by H. ST. J. THACKERAY, M.A. Second Edition. Crown 8vo, 7s. 6d. net.

The USE of SARUM. The Original Texts. Edited from the MSS. with an Introduction and Index by the Rev. W. H. FREERE, M.A., Trinity College, Cambridge, Priest of the Community of the Resurrection. Demy 8vo.

Vol. I. The SARUM CUSTOMS as set forth in the Constitutions and Customary. 12s. net.

Vol. II. The ORDINAL and TONAL. 12s. net.

MR. HEINEMANN'S NEW BOOKS. THE BRITISH CASE IN FRENCH CONGO.

The Story of a Great Injustice, its Causes and its Lessons.

By EDMUND D. MORRELL,
Author of 'Affairs of West Africa.'

With a Map of French Congo. 1 vol. 6s.

MORNING POST.—"The more immediate object of this volume is to state the case of the British merchants whose interests have been so injuriously affected. Mr. Morrell's book will be of immense value in educating public opinion."

"THE WORLD'S HISTORY."—Vol. III.

Cloth, 15s. net; half-morocco, 21s. net.

WESTERN ASIA—AFRICA.

[Next week.]

"THE REGIONS OF THE WORLD."—Vol. IV. 7s. 6d.

CENTRAL EUROPE.

By JOSEPH PARTSCH, Ph.D.

With Diagrams, Maps, and Plans. [Next week.]

"LITERATURES OF THE WORLD."

Vol. XI. Crown 8vo, 6s.

ARABIC LITERATURE.

By Prof. CLÉMENT HUART.

THE LETTERS OF M^{lle}. DE LESPINASSE.

With Notes on her Life and Character, and an Introduction by Sainte-Beuve.

With Portrait. 1 vol. 6s.

PALL MALL GAZETTE.—"The use which Mrs. Humphry Ward has made of M^{lle}. de Lespinasse as a model for the heroine of 'Lady Rose's Daughter' renders very timely the issue of these Letters."

THE JOURNAL OF ARTHUR STIRLING.

"THE VALLEY OF THE SHADOW." 1 vol. 6s.

BLIND CHILDREN. Poems.

By ISRAEL ZANGWILL.

1 vol. 5s. net; postage 4d.

SPECTATOR.—"At his best, and that is in his simplicity and irony, he reminds one irresistibly of Heine.....This deeply interesting volume."

NEW NOVELS AND STORIES. IN THE GUARDIANSHIP OF GOD.

By FLORA ANNIE STEEL,

Author of 'On the Face of the Waters,' &c. 6s.

MORNING POST.—"Mrs. Steel has no rival in her own field—namely, in her short stories of the Punjab peasant and all his ways."

PIGS IN CLOVER.

By FRANK DANBY. 6s.

DAILY CHRONICLE.—"It has a powerful central idea for backbone, and is peculiarly and even startlingly topical. The conception of the book is strong and sensitive. The characterisation is full of force; all the figures are cleverly and brightly pictured."

TYPHOON, AND OTHER STORIES.

By JOSEPH CONRAD,

Author of 'The Nigger of the Narcissus,' &c. 6s.

TIMES.—"It is always an intellectual stimulus to read Mr. Conrad; and he has written little that is finer than.....'Typhoon.' Not even Mr. Kipling has quite the same power of intense vividness. He has the true inspiration of the sea."

THE BOOK OF MONTHS.

By E. F. BENSON. 6s.

ATHENÆUM.—"The book contains fine work, notably the beautiful word-pictures of spring in 'April,' of Capri in 'September,' and half-a-dozen others which in themselves make it well worth reading."

THE GREY WIG.

By ISRAEL ZANGWILL. 6s.

TRUTH.—"Mr. Zangwill has surpassed himself in 'The Grey Wig.' But all the other stories in the volume are worthy of this picturesque realist."

RICHARD ROSNY.

By MAXWELL GRAY, Author of 'The Last Sentence,' &c. 6s.

DAILY NEWS.—"Finely conceived and finely told."

'TWTX GOD AND MAMMON.

By W. E. TIREBUCK.

With a Memoir by HALL CAINE. 6s.

CATHERINE STERLING.

By NORMA LORIMER. 6s.

THOROUGHBREDS.

A Sporting Novel.

By W. A. FRASER. 6s.

ST. JAMES'S GAZETTE.—"Racy in every sense of the word."

London:

WM. HEINEMANN, 21, Bedford Street, W.C.

MESSRS. LONGMANS & CO.'S LIST.

THE INDIA OF THE QUEEN,

And other Essays.

By the late Sir WILLIAM WILSON HUNTER,

K.C.S.I. C.I.E. LL.D., &c.

Edited by LADY HUNTER.

With an Introduction by FRANCIS HENRY SKRINE, Indian Civil Service (Retired). 8vo, 9s. net.

* * * Uniform with the 'Life of Sir William Hunter.'

"A series of masterly essays on different aspects of work and life in India—e.g., Indian expansion, consolidation, conciliation, popular movements, and missionaries. The whole is a welcome addition to the already numerous works on India left by the author."—*Daily News*.

"The Essays are stamped throughout with that knowledge of Indian life and of the problems of Indian government which has made their author already so prominent among the interpreters of the needs of the East.....and forming, as they do, a characteristic supplement to their writer's heavier and more closely systematized books, make an important addition to the serious literature of Anglo-Indian affairs."—*Scotsman*.

THE LAND OF THE BOXERS.

China under the Allies.

By Captain GORDON CASSERLY, Indian Army.

With 15 Illustrations and a Plan. 8vo, 10s. 6d. net.

"An extremely entertaining and valuable book. Captain Casserly's narrative is picturesque and graphic. It gives a clear and concise account of the principal military operations during the campaign."—*St. James's Gazette*.

"Captain Casserly's book is one that may be read with both enjoyment and profit. He explains, if he does not actually excuse, the Boxer insurrection and the Chinaman's attitude towards foreigners. We may not agree with all the opinions expressed, but there is much sound sense underlying most of them."—*Liverpool Daily Post*.

HAMPSHIRE DAYS.

By W. H. HUDSON,

Author of 'Nature in Downland,' &c.

With 47 Illustrations from Drawings by Bryan Hook, &c. 8vo, 10s. 6d. net.

"A wonderful account of all forms of life in Hampshire—birds, boys, and hornets."—*Daily News*.

TRAVELS IN SOUTHERN EUROPE AND THE LEVANT, 1810-1817.

THE JOURNAL OF C. R. COCKERELL, R.A.

Edited by his Son, SAMUEL PEPYS COCKERELL, R.A.

With Portrait. 8vo, 10s. 6d. net.

THE CROSSBOW: Mediæval and Modern.

Military and Sporting: its Construction, History, and Management, with a Treatise on the Balista and Catapult of the Ancients.

By Sir RALPH PAYNE-GALLWEY, Bart.

With 220 Illustrations and Plans. Royal 4to, 63s. net.

HANDBOOKS FOR THE CLERGY.—New Volume.

Edited by the Rev. ARTHUR W. ROBINSON, B.D., Vicar of All Hallows Barking by the Tower.

AUTHORITY IN THE CHURCH.

By THOMAS B. STRONG, D.D., Dean of Christ Church, Oxford.

Crown 8vo, 2s. 6d. net.

[Next week.]

NEW NOVEL BY MRS. WALFORD.

STAY-AT-HOMES.

By L. B. WALFORD, Author of 'Mr. Smith,' 'The Baby's Grandmother,' &c.

Crown 8vo, 6s.

NEW EDITION OF JOUBERT'S ELECTRICITY.

AN ELEMENTARY TREATISE ON ELECTRICITY AND MAGNETISM.

By G. CAREY FOSTER, F.R.S.,

Fellow of and Emeritus Professor of Physics in University College, London, and

ALFRED W. PORTER, F.Sc.,

Fellow of and Assistant-Professor of Physics in University College, London.

Founded on Joubert's 'Traité Élémentaire d'Électricité.'

Second Edition. With 374 Illustrations and Diagrams. 8vo, 10s. 6d. net.

[Next week.]

LONGMAN'S MAGAZINE.

JUNE, 1903. Price 6d.

CHRISTIAN THAL. By M. E. Francis (Mrs. Francis Blundell). Book II. Chaps. V-VII.

A NIGHT in the OPEN at 22,000 feet. Part I. By Major Rankin, Author of 'A Subaltern's Letters to His Wife.'

BALLADE of BIRD'S-NESTING. By Alfred Cochrane.

RECOLLECTIONS of a TENDERFOOT. III. By J. R. E. Sumner.

BROKEN GLASS. By C. F. Marsh.

LORD LINDSAY in the CIVIL WAR. By G. A. B. Dewar.

AT the SIGN of the SHIP. By Andrew Lang.

LONGMANS, GREEN & CO. London, New York, and Bombay.

IMPORTANT ANNOUNCEMENT.

MR. HEINEMANN begs to announce the publication of Volumes I. and III. of

ENGLISH LITERATURE.

AN ILLUSTRATED RECORD.

BY

RICHARD GARNETT, C.B. LL.D., and EDMUND GOSSE, M.A. LL.D.

IN FOUR VOLUMES.

VOL. I.
TO THE AGE OF HENRY VIII.

VOL. II.
TO THE AGE OF MILTON.

VOL. III.
TO THE AGE OF JOHNSON.

VOL. IV.
TO THE AGE OF TENNYSON.

Volumes I. and III. are NOW READY; Volumes II. and IV. will be published in the Autumn.

Price, in cloth, £3 net; half-bound, £4 4s. net; separate Volumes, cloth, 16s. net.

* * * These four volumes present to the reader an illustrated review of English Literature from the earliest times to the close of the nineteenth century. The authors, who are at once scholars of the highest attainments and masters of the art of concise and luminous exposition, have aimed at producing a book that shall stimulate and gratify curiosity concerning the great writers of our country and the evolution of its literary history. This "illustrated record" will, it is hoped, be welcomed by all who are interested in the study of English Literature as warmly as the illustrated edition of the late John Richard Green's well-known work has been by students of English History. A consecutive history of the entire course of English Literature from Anglo-Saxon times to our own day will be given in one type, so that this, if the reader desires, can be read alone as a narrative of the evolution of English style. In a different type, a biography of each author will be supplied, relating in close detail, and with all necessary dates, the facts of his life. From the works of each leading writer at least one characteristic quotation will be made in a third type, and this will form an anthology of English Literature from the earliest times to our own day.

Volume I. extends from the Anglo-Saxon period to the days of Tyndale and Coverdale, Surrey and Wyatt; Volume II. deals with Elizabethan and Jacobean writers; Volume III. conducts the reader from Milton to Johnson and Goldsmith; and Volume IV. brings the record down to our time. The greatest pains have been taken to make the survey harmonious, and to see that the parts are carefully arranged according to their relative importance. The volumes have been lavishly illustrated. Many hundreds of cuts, chosen after much laborious research, are inserted in the text, there are forty full-page photogravure plates, and thirty plates printed in colour.

An important feature of the first volume is the reproduction of richly illuminated mediæval manuscripts. The chapter devoted to Chaucer has been illustrated with exceptional fulness, and the illustrations to the notice of Caxton are of the highest interest. On the subject of miracle plays, ballads, and early Scotch poets and the English Bible, much valuable illustrative matter has been collected.

In the second volume it was, unfortunately, impossible in many instances to give portraits, for the simple reason that they do not exist. No portrait is known of Marlowe or Lyly or Peele or Webster or Ford, to name only a few distinguished dramatists of the Elizabethan age. But wherever authentic portraits are known, they have been reproduced. This was the age of fantastically illustrated engraved title-pages, and in both the second and the early part of the third volume these have been made a special feature. Facsimiles of autograph letters and MSS. in prose and verse have been freely interspersed, nor has topographical illustration been neglected.

When we reach the age of Milton, in the third volume, there is an *embarras de richesse* of illustration; the task becomes one of selection rather than collection. Of Milton himself no fewer than six portraits, representing him from childhood to his sixty-third year, have been engraved; and a similar fulness of portraiture has been accorded to Pope, Johnson, and others. The early part of the third volume contains numerous engravings after Marshall, Lombart, and Faithorne; in the later pages we are among Rowlandson's broad designs and the delicate fancies of Stothard. From the time of Sterne and Goldsmith onwards use has occasionally been made of contemporary caricatures.

In the fourth volume, although the illustrated record may not be so picturesque, yet the abundance and variety of the material will be found to have enabled the publishers to render this volume no less attractive than its predecessors.

No subjects connected with education have been more eagerly discussed of late years, or have been the battlefield of more fiercely divergent views, than the value of English Literature in the training of the mind, and the mode in which its history can best be communicated. But every one admits, whatever else he may question or deny, that an acquaintance with this history is essential to a well-trained mind.

The great dispute is as to the degree in which the history of English Literature can be made a definite form of mental discipline. There are those who assert that it must be taught rigidly and formally, like a science. Others hold that to do this is to rob it of all its charm and all its vitality. To these there is something detestable in robbing this eminently human and various theme of all that makes it pleasant and amusing, of arousing in the breasts of young people that "fixed inveteracy" which Byron said was wrought in his by the way in which "Horace was drilled into his sickening memory."

With a view to reconciling, as far as possible, these extreme camps, the idea has been conceived of a History of English Literature, which shall be, on the one hand, scrupulously exact, and yet, on the other, attractive and amusing. With this view before them, the authors of this illustrated record, who have given a life-study to the movement and progress of English Literature, have prepared this history on entirely new lines.

AN ILLUSTRATED PROSPECTUS POST FREE.

London: WILLIAM HEINEMANN, 21, Bedford Street, W.C.

MACMILLAN'S LIST.

MACMILLAN'S
GUIDE TO SWITZERLAND.

With 31 Maps and 6 Plans. Globe 8vo, 5s. net.

THE LIFE AND LETTERS OF
SIR GEORGE GROVE, C.B.,
Formerly Director of the Royal College
of Music.

By CHARLES L. GRAVES.

With Photogravure Portraits, &c. 8vo, 12s. 6d. net.

ENGLISH MEN OF LETTERS.—New Series.

ROBERT BROWNING.

By G. K. CHESTERTON.

Crown 8vo, gilt top, flat back, 2s. net.

JEWISH WORTHIES SERIES.—Vol. I.

MAIMONIDES.

By DAVID YELLIN and ISRAEL ABRAHAMS.

Illustrated. Globe 8vo, gilt top, 2s. 6d. net.

NORWEGIAN BY-WAYS. By

CHARLES W. WOOD, Author of 'Letters from
Majorca,' 'Glories of Spain,' 'In the Valley of the
Rhône,' &c. With 9 Illustrations. Extra crown 8vo, 6s.LOCAL GOVERNMENT in ENG-
LAND. By JOSEF REDLICH, of the Faculty of Law
and Political Science in the University of Vienna.
Edited, with Additions, by FRANCIS W. HIRST, of
the Inner Temple, Barrister-at-Law. In 2 vols. 8vo,
21s. net.

THIRD EDITION.

INDIA: its Administration and Pro-
gress. By Sir JOHN STRACHEY, G.C.S.I. Third
Edition. Revised and Enlarged, with Map. 8vo, 10s. net.

GOLDEN TREASURY SERIES.—New Vol.

The AUTOCRAT of the BREAKFAST-
TABLE. By OLIVER WENDELL HOLMES. With
an Introduction by Sir LESLIE STEPHEN, K.C.B.
Pott 8vo, 2s. 6d. net.WHAT is MEANING? Studies in
the DEVELOPMENT of SIGNIFICANCE. By V.
WELBY. Crown 8vo, 6s.STANDARD.—"Full of thought, knowledge, and ob-
servation.....Lady Welby displays so much learning and
acuteness, and incidentally cites so many curious facts, that
one reads her with unflagging interest. The little book is
most stimulating reading."B. K. BENSON'S NEW NOVEL.
OLD SQUIRE.

The Romance of a Black Virginian.

Crown 8vo, gilt top, 6s.

NEW UNIFORM EDITION OF

THE WORKS OF
WILLIAM M. THACKERAY.

Reprinted from the First Editions, with all the Original

Illustrations, Facsimiles of Wrappers, &c.

In crown 8vo, cloth extra, 3s. 6d. per Volume.

Latest Addition.

CHRISTMAS BOOKS.

EMERSON CENTENARY.
THE COLLECTED WORKS OF
RALPH WALDO EMERSON.

With Introduction by JOHN MORLEY.

In 6 vols. Globe 8vo, 4s. net each.

[Eversley Series.

Vol. I. MISCELLANIES.—Vol. II. ESSAYS.—Vol. III.
POEMS.—Vol. IV. ENGLISH TRAITS and REPRESENTATIVE MEN.—Vol. V. THE CONDUCT OF LIFE, and
SOCIETY and SOLITUDE.—Vol. VI. LETTERS and
SOCIAL AIMS.

MACMILLAN & CO., LIMITED, London.

HURST & BLACKETT'S
NEW NOVELS.NEW NOVEL BY THE AUTHOR OF
'JOHN OF GERISAU.'

NOW READY, in 1 vol. 6s.

BONDMAN FREE.

By JOHN OXENHAM,

Author of 'God's Prisoner,' 'Rising Fortunes,' &c.

NOW IN GREAT DEMAND.

"IOTA'S" NEW NOVEL, in 1 vol. 6s.

HE FOR GOD ONLY.

By "IOTA,"

Author of 'The Yellow Aster.'

TIMES.—"The whole book is well designed and carried
out, and when 'Iota' rings the curtain down on her two
fond and really united couples, young and old, she excites
in the reader's breast a feeling of gratitude for a very
pleasant book."

LESLIE KEITH'S NEW NOVEL.

NOW READY, in 1 vol. 6s.

NEAR OF KIN.

By LESLIE KEITH,

Author of 'On Alien Shores,' 'A Pleasant Rogue,' &c.

DAILY CHRONICLE.—"Leslie Keith has lightness and
vivacity of touch, and the situations are handled with con-
siderable humour and sympathy."

ANNE ELLIOT'S NEW NOVEL.

NOW READY, in 1 vol. 6s.

MANSELL'S MILLIONS.

By ANNE ELLIOT,

Author of 'The Winning of May,' &c.

SCOTSMAN.—"A novel able and skilful enough to be
enjoyed by any one who likes a quiet story."

BERTRAM MITFORD'S NEW NOVEL.

NOW READY, in 1 vol. crown 8vo, 6s.

DORRIEN OF CRANSTON.

By BERTRAM MITFORD,

Author of 'A Veldt Official,' 'The Word of the
Sorceress,' &c.SCOTSMAN.—"The story is always workmanlike and
strong, and it should not fail to please any reader who
would rather enjoy than fastidiously criticise a work of
fiction."TABLET.—"Those who like the novel of incident have
here a good specimen of the class."

NEW STORIES BY BEATRICE WHITBY.

NOW READY, in 1 vol. crown 8vo, 3s. 6d.

FOGGY FANCIES,

And other Stories.

By BEATRICE WHITBY,

Author of 'The Awakening of Mary Fenwick,' 'In the
Suntime of her Youth,' &c.

NEW NOVEL BY LUCAS CLEEVE.

READY NEXT WEEK, in 1 vol. 6s.

FROM CROWN TO CROSS.

By LUCAS CLEEVE,

Author of 'Woman and Moses,' 'The Real Christian,' &c.

HURST & BLACKETT, LIMITED,
13, Great Marlborough Street, W.

OXFORD UNIVERSITY PRESS.

NAPOLEONIC STATESMANSHIP.

—GERMANY. By H. A. L. FISHER, M.A. 8vo, cloth,
with Maps, 12s. 6d. net.

A HISTORY of the PENINSULAR

WAR. By CHARLES OMAN, M.A. Vol. I. 1807-1809.
From the Treaty of Fontenoy to the Battle of
Corunna. With Maps, Plans, and Portraits. 8vo, cloth,
14s. net.Vol. II. Down to and including the Battle of Talavera.
[Immediately.]

The ARAB CONQUEST of EGYPT

and the LAST THIRTY YEARS of the ROMAN
DOMINION. By ALFRED J. BUTLER, D.Litt. F.S.A.
With Maps and Plans. 8vo, cloth, 16s. net.

DE NECESSARIIS OBSER-

VANTIIS SCACCARI DIALOGUS: commonly called
Dialogus de Scaccario. By RICHARD, Son of Nigel,
Treasurer of England and Bishop of London. (A DIA-
LOGUE CONCERNING the EXCHEQUER. By
RICHARD de BLY, Bishop of London, 1189-98,
Treasurer of the Exchequer.) Edited by ARTHUR
HUGHES, C. G. CRUMP, and C. JOHNSON. 8vo,
cloth, 12s. 6d. net.

The COMPLETE WORKS of JOHN

LYLY. Now for the First Time Collected and Edited
from the Earliest Quartos. With Life, Bibliography,
Essays, Notes, and Index. By R. WARWICK BOND,
M.A. 3 vols. demy 8vo, cloth, 42s. net.

The MUSIC of the SEVENTEENTH

CENTURY. By Sir C. HUBERT H. PARRY. (Vol. III.
of the Oxford History of Music.) 8vo, cloth, 15s. net.

PRINCIPLES of the ENGLISH LAW

of CONTRACT and of AGENCY in its RELATION to
CONTRACT. By Sir WILLIAM R. ANSON, Bart.,
D.C.L. Tenth Edition, Thoroughly Revised. 8vo,
cloth, 10s. 6d.

The EDUCATIONAL SYSTEMS of

GREAT BRITAIN and IRELAND. By GRAHAM
BALFOUR, M.A. Second Edition. Demy 8vo, cloth,
7s. 6d. net.

NOTES on the HEBREW TEXT of

the BOOKS of KINGS. With an Introduction and
Appendix by the Rev. C. F. BURNET, M.A. 8vo,
cloth, 14s. net.

ON the PHYSICS and PHYSIOLOGY

of PROTOPLASMIC STREAMING in PLANTS. By
ALFRED J. EWART, D.Sc. Ph.D. F.L.S. Communi-
cated to the Royal Society by FRANCIS GOTCH, D.Sc.
Oxon, F.R.S. Royal 8vo, cloth, with 17 Illustrations,
8s. 6d. net.

PHYSIOLOGICAL HISTOLOGY:

Methods and Theory. By GUSTAV MANN, M.D.
C.M. Edin. B.Sc. Oxon. 8vo, cloth, 15s. net.

MATHEMATICAL CRYSTALLO-

GRAPHY. By H. HILTON, M.A. 8vo, cloth.

[Immediately.]

EXPERIMENTAL and THEO-

RETICAL COURSE of GEOMETRY. With or without
Answers. By A. T. WARREN, M.A. Crown 8vo,
cloth, 2s.According to the Method recommended by the Mathe-
matical Association and adopted by the Universities for
their Lower Certificate and Local Examinations.

AESCHYLUS. — PERSAE and

SEPTEM CONTRA THEBAS. With Introduction and
Notes. By A. SIDGWICK, M.A. Extra fcap. 8vo,
cloth, 3s. each.

CICERONIS RHETORICA II.

(Brutus, Orator, &c.). Edited by A. S. WILKINS.
Paper covers, 3s.; limp cloth, 3s. 6d. On Oxford India
Paper, with Vol. I., 7s. 6d. [Oxford Classical Texts.]London: HENRY FROWDE,
Oxford University Press Warehouse, Amen Corner.

SATURDAY, MAY 23, 1903.

CONTENTS.

PROF. BURY ON HISTORY	647
IRISH POETS AND DREAMERS	648
RELIGION AS A CREDIBLE DOCTRINE	648
AN AMERICAN WRITER ON SHAKESPEARE	649
NEW NOVELS (The Conflict; No Hero; Richard Rosny; The Duke Decides; The Machinations of the Myo-ak; Catherine Sterling; Annals of Hollyfont; Reprobate Silver; A Woman's Calvary)	650-651
EGYPTOLOGICAL BOOKS	651
SHORT STORIES	653
AMERICAN BOOKS	653
OUR LIBRARY TABLE (Paris in '48; The Love of an Uncrowned Queen; "Illustrated Pocket Library of Plain and Coloured Books"; A Rendering of Omar; The Law of Copyright; The "Biographical Edition" of Dickens; Dickens's Poems and Verses; With the Eyes of Youth; Bret Harte's Condensed Novels; Rupanor; Danteana)	654-655
LIST OF NEW BOOKS	656
R. H. STODDARD; 'MORE HINTS ON ETIQUETTE'; CELTIC LITERATURE; 'WYNNEER AND WASTOUR'; SALE	656-658
LITERARY GOSSIP	659
SCIENCE—MEDICAL BOOKS; CRANNOG OR FISH-BOTHY? SOCIETIES; MEETINGS NEXT WEEK; GOSSIP	660-663
FINE ARTS—THE SALONS; MR. SARGENT AT THE CARFAX GALLERY; SALES; GOSSIP	663-665
MUSIC—THIRD CYCLE OF THE 'RING'; 'ROMEO AND JULIET'; MR. MACDOWELL AT THE PHILHARMONIC CONCERT; JOACHIM QUARTET CONCERTS; BETHOVEN FESTIVAL; GOSSIP; PERFORMANCES NEXT WEEK	666-667
DRAMA—GRAVES'S 'CLYTEMNESTRA'; GOSSIP	667-668

LITERATURE

An Inaugural Lecture. By J. B. Bury.
(Cambridge, University Press.)

THE new Regius Professor of Modern History in Cambridge has gone far to justify his appointment, to those who did not already know him, by his remarkable opening lecture. Those who knew his previous career had no doubt that he was by far the ablest English scholar available to succeed Seeley and Acton. His education, indeed, has been even deeper and wider than theirs. He is versed in all the subtleties of metaphysics, in all the splendours of Greek and Latin literature. These, as well as his history, he learned in his Irish home. Though it may seem odd that a scholar whose published work is altogether on ancient and mediæval history should be chosen to profess modern history, his capacity for mastering any subject, even foreign to his studies, makes us confident that he will be a master in modern as well as in older history. He has exemplified the favourite dictum of Freeman that all history is one, and that consequently the professor of any section must have studied all the rest.

The most important part of his address is upon the possibility of such universal study. The detail and the minuteness with which original documents are now being published make it a sheer impossibility that any single man, even so singular as Prof. Bury, could master more than a few periods. The writing of history is therefore condemned to become a joint-stock business, as may be seen in the first instalment of the 'Cambridge Modern History.' Prof. Bury is perfectly satisfied with this, for he insists more than once that history is a science and nothing more, and he expresses his verdict that as moral or religious purpose is foreign to the proper writing of history, which records human society merely as such, so artistic or literary ambition should be wholly set aside by the serious historian. Such ornaments, in his opinion, only obscure and often distort the scientific accuracy of the

picture of an age recorded *sub specie perennitatis*—as a mere step in the great march of human development across the ages. It is on this ground that he gives large encouragement to the modest and patient workers who search out and edit local records, parish annals, family papers, all of which cannot but contribute to the closer and more scientific knowledge of the generations from which they have survived. From these sober chronicles the glamour of eloquence, the distortions of advocacy, are absent, and so the student of real history is able to attain the conclusions afforded by it "as a science and nothing more."

We cannot but think that this severe definition of history, though highly desirable for a professor whose duty it is to stimulate research, and very encouraging to the student who has no talent beyond that of diligence, is but a partial definition, since it excludes not only the most attractive, but also the highest aspects of this great department of human interest. Far from defining history as a science and nothing more, we should rather argue that from the strictest point of view it can never be a science, for it deals with facts which, as such, cannot be demonstrated, and which cannot even be scientifically established. We have nothing better to trust than human reports; and who will guarantee that human reports, even contemporary and engraved on stone, are accurate? An exact science, therefore, history can never be. It consists of probabilities, stronger or weaker according as the chain is corroborated by sister chains and supported by a multiplication of competent witnesses. On the other hand, history is far more than a mere science, for it is also an art, and we will not concede that this aspect of it is in any sense foreign or adventitious to its inmost nature. Let us take the simplest case to illustrate our meaning. It is impossible that any history worthy of the name can avoid the reproducing of great men—of those men who have at least most adequately expressed, if they have not moulded, their age and its highest development. Is it reasonable that in this reproduction we should consider it the only duty of history to gather the facts of such lives and print them with scientific accuracy? We might as well maintain that the only portrait worth having was a photograph. This is not true, because portraiture is an art, and the insight of the great artist reproduces the man with far deeper and fuller truth than the mere sun-picture. It is, of course, certain that the painter's subjectivity strongly influences the picture, which represents not the mere features of the man, not his mere skin and hair, but the artist's conception of his character. Yet in spite of this acknowledged influence, which is often a disturbing influence, a portrait painted by a great artist is philosophically truer than a photograph. So it is in history. Thucydides's account of the war which he had lived through is marked with strong subjectivity—we may even suspect with some distortion of facts and misjudgment of character; but, nevertheless, it remains on the whole a greater and truer picture of the time than could be gathered from hosts of dry annals and drier inscriptions. These would doubtless correct many of his statements, but all of them piled up

together would fail to convey the colour of the times.

There can be no doubt that the artistic side, so essential to attract human readers, was exaggerated by the ancients; they even went so far as to regard writing history as a species of oratory, and, as is well known, faithfulness and accuracy were to most of them by no means so sacred as they should have been to honest students. But, nevertheless, from Herodotus to Gibbon the art of presenting facts in an artistic literary form has preserved far more history than it has obscured or defaced. It is through Gibbon, and not through Tillemont, that even serious historical students know the decaying Roman empire. It was through Wolf's 'Prolegomena,' a work of brilliant literary form, as Prof. Bury observes, and not through Vilvoison's *Iliad*, which supplied Wolf with all the facts, that the spirit of critical inquiry was aroused in the classical world. Thus, even by Mr. Bury, is the real collector of the facts ignored, and the literary workman, the theorist, given the credit of the discovery. If we maintained that history was a science and nothing more, Thirlwall's 'Greece' must be judged a greater book than Grote's. He is just as learned and accurate, and perfectly calm and impartial. But there is in Grote a certain *verve*, an enthusiasm for his subject, a glow of admiration for the Athenian democracy, a burning hatred of despotism, which give force and colour to his clumsy style, and make him an orator in spite of himself. Hence the great and permanent effect which his book has exercised upon men, while Thirlwall is unduly forgotten.

But there is even a higher aspect of the art of history than the art of portraiture, and one which Prof. Bury might possibly claim as not outside the science of history. We mean the architectonic faculty in planning a great work upon the successive phases of any human society. Apart from mere beauty of detail, there is the beauty of arrangement, of proportion, of design, which is absolutely necessary to change the wilderness of facts into an orderly and fair prospect which the reader can appreciate. This is the province of the architect, as distinguished from that of the mere builder and his helpers. Of course, the architect must know all about his materials, about the strength, the resistance, the strain in buttress or arch or architrave. But when he has learnt all that, and has had his materials prepared by his Gibeonites, he must devise a plan wherein all the parts occupy the place due to their importance. This quality, which Prof. Bury has amply shown in his 'History of Greece,' is not the mere collection of materials, but something far different, and in this the historian cannot but differ from the modest and patient collector of facts. The danger we foresee is no longer that of being misled by rhetorical historians—that field has been occupied by the historical novel, a high and useful branch of literature. The real danger is now that we shall be puzzled and bewildered by masses of particular records, which the educated public will never read, and in which the hapless undergraduate will flounder about to his great confusion. For it is

only when a general theory has been grasped that the host of particulars assume their proper place and importance in the student's mind. If imagination be necessary for every great scientific discovery, it is equally necessary for every great historian, and it is from that point of view that the professor may include it in his definition.

We have touched but two or three points in this most suggestive address; they will be enough to show the reader the quality of the latest importation wherewith Ireland has enriched the University of Cambridge.

Poets and Dreamers: Studies and Translations from the Irish. By Lady Gregory. (Murray.)

In this book the Irish peasant is for the first time allowed to speak for himself. In 'Cuchulain of Muirthemne' Lady Gregory had already invented a new form of English: the first really faithful transcript of the speech of the Irish peasant, as he thinks in Irish and speaks in English. Here, in these folk-tales collected from old men and women on the roads, and from the cabins of poor people, and from the workhouses, and in these songs, ballads, and plays translated from Irish, we have a grave, quaint, simple, and sinewy language, which is not a consciously naive or experimental thing, but a living speech, which the present writer has heard spoken, in exactly this form and with just these subtly indicated cadences, in Galway, in Sligo, and on the islands of Arran. Here, then, is the genuinedialect. And, unlike the lingo which could only express a low and farcical kind of humour, this real dialect is able to say all that words can say of the dreams and faiths that are in the hearts of the people. What more, indeed, can we ask of the sincerity of words than what we find in these three stanzas translated from a Western ballad called 'The Grief of a Girl's Heart'?

"It is late last night the dog was speaking of you; the snipe was speaking of you in her deep marsh. It is you are the lonely bird through the woods; and that you may be without a mate until you find me.

"It was on that Sunday I gave my love to you; the Sunday that is last before Easter Sunday. And myself on my knees reading the Passion; and my two eyes giving love to you for ever.

"You have taken the east from me; you have taken the west from me; you have taken what is before me and what is behind me; you have taken the moon, you have taken the sun from me; and my fear is great that you have taken God from me!"

Lady Gregory's book is made partly of translations, partly of folk-stories taken down from the lips of the people, with a slight, but sufficient thread of her own spinning to bind all together. Folk-lore will find new material, where the general reader will find fresh entertainment, in the 'Workhouse Dreams' and in 'Herb-Healing' and in 'Mountain Theology.' In the long chapter on Raftery we have a record, with translations and quaint peasant comments, of the blind poet-fiddler of Galway, the last of a long tradition, who died sixty years ago, and whose poems, though he never wrote them down, are still repeated from mouth to mouth. The

prose translations of "a few of the more homely ballads" of the West add something definitely worth having to the prose and verse translations in Dr. Hyde's remarkable book 'The Love-Songs of Connacht,' published ten years ago: a book containing some of the most difficult successes in verse translation which have been done in our time. But it is perhaps in the translations of the poems and plays of Dr. Hyde himself that the English reader will find the most interesting part of an exceptionally and variously interesting book.

In the preface to his book of Irish poems, 'Ubhlá de'n Craoibh' ('Apples from the Branch'), Dr. Hyde says:—

"I would like better to make even one good verse in the language in which I am now writing than to make a whole book of verses in English. For if there should be any good found in my English verses, it would not go to the credit of my mother, Ireland, but of my stepmother, England."

It is impossible for an Englishman to compare the merit of Dr. Hyde's verse as verse, in Irish and in English, and to say whether a writer who has so nimble a tread in English has a lighter or a heavier step in Irish. But at least the Irish which Dr. Hyde writes is not, as with the poets of Munster, a kind of learned language, but a language actually spoken in the country, in no more than a slightly rougher form. To the partisans of the other school he seems an incorrect writer, willing to use words and constructions that have come into the language from English; not sternly conservative, a writer of Irish as it should be spoken. But it is just because he is a poet and a man of deep human feeling that he writes, as nearly as possible, in the language of the people; and his writing is simple, and it speaks straight. Here, in Lady Gregory's English, is a poem that, in the original, must be a great poem:—

There are three devils eating my heart—
They left me, my grief! without a thing:
Sickness wrought, and Love wrought,
And an empty pocket, my ruin and my woe.
Poverty left me without a shirt,
Barefooted, barelegged, without any covering;
Sickness left me with my head weak
And my body miserable, an ugly thing.
Love left me like a coal upon the floor,
Like a half-burned sod, that is never put out.
Worse than the cough, worse than the fever itself,
Worse than any curse at all under the sun,
Worse than the great poverty,
Is the devil that is called "Love" by the people.
And if I were in my young youth again,
I would not take, or give, or ask for a kiss!

In that poem, read in English prose, there is a fierce personal quality which Lady Gregory compares with the quality of Villon or Heine. Something of Villon there may be, the Villon who spoke of "winter, when the wolves live on wind"; but something also more like Catullus than Heine.

There are four one-act plays by Dr. Hyde in this volume. Two of them, 'The Twisting of the Rope' and 'The Marriage,' have humour, a delightful naturalness, and also a touch of mystery or irresponsibility. But in 'The Lost Saint' and in 'The Nativity' there is a beauty wholly of the imagination, and they are full of pity and tenderness. Both are made out of simple materials. They are close to the earth, and to humble and sincere minds. They have an instinctive, an unsought naïveté. They are genuinely

dramatic, and the drama seems to awaken of itself rather than to be plotted for a purpose. Some such work as this, surely, is what Tolstoy understands by true art; and, though Tolstoy's definition is a local and not a universal one, it defines an admirable and beautiful thing, which here, for once, stands before us. This work is too literally a living growth to be torn apart and divided into specimens. It is not so much that there are fine poetical things in it, that there are beautiful speeches, as that each of the two plays is itself a poem. If Lady Gregory's book contained no more than those last fifty pages it would be a book which has added something to English literature.

A word may be said on the original binding of the book in sacking and sugar-paper. The printing—which, like the binding, was done in Ireland—cannot compare for a moment with the English printing of 'Cuchulain of Muirthemne'; but the binding has a simplicity and a suitability of its own, which give it not only a more novel aspect than that of 'Cuchulain,' but also an aspect of homely peasant beauty.

Religion as a Credible Doctrine. By W. H. Mallock. (Chapman & Hall.)

ONCE upon a time a young writer produced a very clever book of the *roman à clef* type. It was deservedly praised, and every educated man can still delight in the mingled irony and adroitness of 'The New Republic.' Unfortunately, however, the initial success was not repeated, and many other writings of the same author were either little read or little appreciated. It is not, perhaps, unnatural that in these circumstances this "inheritor of unfulfilled renown" should seek to revenge himself upon a public which no longer takes him at his own valuation by posing as the *enfant terrible* of whatever side he chooses to support. The conclusion of that interesting volume suggestive of controversies now forgotten, 'Is Life worth Living?' was, if we recollect it aright, that the affirmative answer is only to be maintained on condition of adhesion to the Roman Church. Yet we have heard that Romanists were not enthusiastic in praise of this self-chosen champion. The book before us is not so clever as 'The New Republic,' nor so interesting as 'Is Life worth Living?' yet it will probably share with the last in conveying an impression of the incurable perversity and undeniable ingenuity of the writer. Needless to say, it is easy reading. Clear, limpid, the sentences roll off the page—or appear to do so. Illustrations are frequent and luminous. Rhetoric is brilliant, but never overdone. Of irony there is a fair, and of audacity more than a fair share. There is no hint of hesitancy, no trace of intellectual timidity, no slavish reverence for the authority of great names. The conclusion, too, is no less comfortable than the course of the argument is amusing. It is always pleasant to be told that the greatest scientific men have failed to grasp their own assumptions or to perceive the final drift of their arguments; that the most distinguished philosophic thinkers are muddle-headed visionaries, and that the whole body of religious apologists

have misconceived alike their own position and the meaning of their adversaries. When to this is added the thesis that, in spite of all this, the standpoint of all parties (except the poor philosopher, whom all practical Englishmen have long ago learnt to despise) is perfectly justifiable within its own limits, it will be seen that the book offers much that is likely to be amusing to the reader, whether or no it be of permanent value. It must be admitted that Mr. Mallock makes a number of criticisms, not only plausible, but also just, on the method of certain "apologists." At the same time it is to be noted that even here one of them has in our opinion succeeded in showing that on an important point the author entirely misrepresents him. His statement of "scientific monism" and its real strength is both lucid and valuable. His assertion that, for practical ends, the controversy is largely one as to the nature of man and his possession of moral freedom, appears to us admirable:—

"It [the controversy] begins not with the phenomenon of life, but with the doctrine of a life that is immortal—not with a mere vital movement, but with a vital movement that is free."

"When we are considering it, not as a doctrine which has been proved, but as a doctrine the proofs of which we are engaged in seeking,..... the doctrine of man takes the first place. The doctrine of God is necessarily relegated to the second. All theologians admit that God's existence can be known to human reason by indirect means only. We have to infer it from facts, of which our knowledge is immediate; and of such facts the first and most important is our own nature. Man, regarded as the possessor of an immortal soul, and a free will which makes him responsible for his own actions, constitutes the speculum in which first the Divine Sun is perceptible. If we deny to him such a soul and such a will—if we believe him to be nothing more than a vanishing bubble on the face of the universal substance—a marionette that moves as part of the universal clockwork—the speculum is darkened. There is no sun reflected in it."

From this point of view—i.e., a statement of what the ordinary man wants, if a religious interpretation of the universe is to be of any meaning or value to him—Mr. Mallock proceeds to examine the question. He has little difficulty in showing that when once the fundamental assumptions of science are accepted *ex animo*, the ordinary arguments in favour of "monism" and "determinism" are irresistible. But he never stops to analyze the notion of causation, and his discussion is, therefore, very much in the air. This defect is doubtless due to the main weakness of the author—his entire failure to grasp the position of Idealism. Modesty—if the word were not out of place in connexion with any writing of Mr. Mallock—might have suggested to the author the unwisdom of attempting to dismiss all forms of metaphysics in eighteen large-print pages. Dr. Ward's 'Naturalism and Agnosticism' may not in all respects be a satisfactory book, but Mr. Mallock seems incapable of entering sufficiently into his point of view even for effective criticism. And this is the only book he notices. It is simply not the case that the "last word of psychology is determinism," for the two most distinguished living psycho-

logists (Profs. James and Ward) take a different view. The references to Hegel are merely ludicrous, and the author does not appear to have grasped the root-principle of the "philosophy of contradiction."

His discussion of the question of freedom in relation to causation would have benefited considerably by a perusal of the appendix to that excellent book 'Riddles of the Sphinx,' or a more recent work on 'Personal Idealism.' Still, Mr. Mallock's summary dismissal of all forms of Idealism represents, we imagine, fairly enough the standpoint of the average Briton, incurably Philistine though it appears. This, indeed, is what gives the whole book its value; for we suspect that the position taken up by it does pretty well correspond to that of the ordinary man. That position, developed in the concluding chapters, is briefly that "the judgment of value" is beyond the ken of science, and that from this standpoint religion is not merely justifiable, but even necessary—necessary in the same way as art or any of the forms of the higher life of man. Mr. Mallock's position here is, indeed, very similar to that developed with far greater delicacy of workmanship and subtlety of thought by Mr. Lowes Dickinson in 'The Idea of the Good.' The following two quotations will illustrate this:—

"The truth is that nothing that any human beings do or are has any real value to us, except on the latent supposition that it is possible for them to be or to do something different, and that thus what they do or are represents a vital act of personal and spontaneous will, instead of being merely the outcome of a long train of causes which lose themselves in the history of the general evolution of the universe."

Here we are brought to the chief and last of these questions with regard to which science is able to tell us nothing:—

"Is the spiritual, intellectual, and social development of the human race a fact which has any meaning, or has it none? This is a question which cannot be answered by an appeal to external evidence. It can be answered only by an act which is at once an act of belief, of common sense, and of will—an act which, for practical purposes, creates the truth which it affirms."

All this proves that Mr. Mallock's views are nearer to those of some persons whom he despises heartily than he would admit. For Mr. Mallock is not the first to argue that "reality is richer than thought," and this appears to be his final conclusion. In chap. xi. he also examines a little more closely the difficulties in some of the corollaries of scientific monism, and has little trouble in showing the unsatisfactory nature of some of the favourite theories of modern science about ether and mass. This is, of course, not new, but it should serve to relieve Mr. Mallock of the charge some critics have brought against him, that his whole object is to show that "scientific monism" is entirely reasonable and religion the reverse, and yet that the latter is to be retained on account of its utility. The view he takes is, we understand, that not merely "Theism," but also "scientific monism," if pushed to the ultimate point, lead to insoluble contradictions, and consequently a truly reasonable attitude seeks to embrace both as essential to human existence. These pages are entertaining, as we have

said; many of the points argued demand consideration; but we think that Mr. Mallock's cocksure contemptuousness, coupled with a philosophic attitude which is at bottom Philistine, prevents him from being a satisfactory guide except to those—and they are many—whom temperament and circumstances render incapable of appreciating a deeper view.

Shakspeare and his Forerunners. By Sidney Lanier. 2 vols. (Heinemann.)

WITH much that is interesting and original concerning Shakspeare and our older writers, this book is likely to be valued rather as a revelation of Lanier's remarkable personality and peculiar education than as a sober contribution to Shakspearean literature. A posthumous work generally suffers from the lack of the author's revision, and this one suffers further from having been written twenty-five years before publication, and from having been prepared for public delivery rather than private study. It is a mistake to publish lectures without cutting out the extempore—or what ought to be the extempore—personal remarks, the introductions, forecasts, *résumés*, repetitions, and long illustrative quotations. There is enough good material in these two bulky volumes to make one of readable size. A wise editor would have done something towards this.

In regard to what must be treated as the author's own work, objection must be taken to the method adopted. The constant wandering from the subject in hand, ostensibly to illustrate, impedes the formation of clear ideas, or the fixing of them in the memory. The editor says of Lanier:—

"With his usual faculty for bringing together illuminating facts apparently diverse, he traced the development of man's attitude towards God, his fellow-man, and nature, in these early English writings, in the neglected Scotch poets of the fourteenth century, in Chaucer, in Shakspeare, and in modern literature."

With wide, desultory, and sympathetic reading, Lanier was not an exact student of any period. It does not always prevent the injurious effect of errors that we should be prepared for the author's habits, thus: "As any one familiar with his writing would expect, he cared nothing for dates or physical facts as an end in themselves."

Some of the mistakes made are too glaring to pass; others involve self-contradiction. Lanier is unhappy in the details upon which he bases his imaginary scenes in the poet's life. The idea of the great Earl of Leicester having left himself so unprepared for the occasion as to have to send a special messenger by night to wake up John Shakspeare to make him a pair of gloves, through the delivery of which next day young Will had the chance of seeing the Kenilworth festivities in 1575, is too fantastic to deserve sober print. Lanier also supposed Shakspeare to have gone to London in 1582, and Anne Hathaway to have run after him, clothed as a *cavalier* wearing a sword that she could not well manage. He pictures Shakspeare going to a sermon at Paul's Cross, and produces lengthy extracts from the sermons of Bishop Latimer. He introduces Richard Tarleton as "a performer in Shakspeare's plays," but even according to his own early chronology

Shakespeare did not begin to write till 1588. He ought to have known that Tarleton died in that year, and he might have known that some time before his death he had left Burbage's for higher patronage. His knowledge of the early theatres is very hazy, and he is entirely at fault regarding the Blackfriars and well-known facts concerning the poet's family and contemporaries. He does not seem to know that Will's father had been *Bailiff* of Stratford, and he states that "Spenser was appointed poet-laureate in 1598."

Lanier deals rather severely with his fellow-students by repeatedly stating that the old poets, even Spenser, were "read about, but seldom read"; and this gives an excuse for lengthy quotations from some of them. He makes a great deal, and justly so, of Puttenham's 'Art of English Poesy,' but he need not have supposed it so little known. He states that the work was published anonymously, but is "now accepted as Puttenham's." It has always been known as such, and the name appears in the Stationers' Register.

But, in spite of its drawbacks, the book is good work in some ways. It points out the importance of form in poetry, and the relations between music and verse. Sounds differ from each other in four, and only four, ways—in duration, pitch, intensity, and tone-colour, or timbre—and the elaboration of these differences in the expression of thought gives the technique of verse. From this abstract consideration the author plunges into 'The Supernatural in Early English Poetry and Shakspeare,' comparing Leofric's 'Address of the Soul to the Dead Body' with Hamlet's ghost. He then compares the vision of Nature in 'Beowulf' with that of Shakspeare's 'Midsummer Night's Dream.' His taste and critical judgment are both at fault when he "does not hesitate to pronounce Chaucer's 'Flower and the Leaf' worth all the 'Canterbury Tales' put together." Modern critical opinion has decided that the 'Flower and the Leaf' is not Chaucer's at all. He next treats 'The Birds of English Poetry,' chiefly the Phoenix of Cynewulf, the Phoenix of Shakspeare, and "the Twa Dows." The "women of English poetry," from 'St. Juliana' to 'Love's Labour's Lost' (of which seventeen pages are quoted), from Chaucer's patient Griselda to Shakspeare's sparkling Beatrice, are interleaved with philological derivatives and notes on the development of early English miracle plays and mysteries. In 'The Sonnet makers from Surrey to Shakspeare' Lanier has put his best work, though even there he takes us back to Cedmon, Beowulf, and the 'Cuckoo Song.' He traces the struggles of the English language to survive in literature, to make clear his theory that, as soon as it became a genuine literary instrument, the earlier poets of the sixteenth century began, as if "to test its capacities at the outset," to make sonnets with it. Though Wyatt and Surrey imported the form from Italy—the one the legitimate or Italian sonnet, the other the English variety—they made "the sonnet the primal form of modern English lyric poetry." Its title has the same derivation as *sonata*, and it was composed to be sounded or sung. Among the "forerunners" of Shakspeare he places some of distinctly later

date, such as Habington and Drummond, and he produces some illustrations of his own to illustrate his theory that a sonnet is like a drama in its construction, the earlier lines introducing thoughts and actions that only find meaning flashed into them from the crisis of the last two lines, equivalent to the fifth act of a play. He considers the expression of the feeling in the sonnet all real, as in a letter marked "confidential." "No sort of poetry brings us into such intimate relation to the writer of it as the sonnet." From the sonnet as a form of poetry he turns to the early collections of sonnets or poems, beginning with 'Tottel's Miscellany' and 'The Paradise of Dainty Devices.' It is amusing to note that "among the other principal collections of this nature" Lanier enumerates 'The Hive Full of Honey' and 'The Seven Sobbes of a Sorrowful Soul,' not apparently having the faintest idea that they were both written by William Hunnis, and that the first was a metrical translation of the book of Genesis in ballad verse. Mr. Lanier points out that the old authors of long unreadable books are best known to-day by their sonnets because they are short. He instances Spenser's 'Amoretti,' Watson's 'Hundred Passions,' and the 'Divine Century,' by Barnaby Barnes; Drayton to his Idea, Griffin to Fidessa, Daniel to Delia, and Sir Philip Sidney to Stella. He considers "sorrow to have been the main fibre of their being," and yet he allows that Habington may be adduced as a not unhappy lover, as his Castara was kind and faithful. The sonnets of Sidney and of Shakspeare are said to "reveal the heart of hearts of the two men." Sidney's are here supposed to have been printed out of order, so that, if they are rearranged, one can follow the course of his white-souled passion for Lady Rich, the agony of his struggle, and his final turning to God as the source of love. Of Shakspeare's he says:—

"When through his friend's defection a cloud has come over his friendship, see how Shakspeare's shining passion irradiates it with a warm and tender glory of forgiveness."

Here Lanier compares Shakspeare to Beethoven, to his own Valentine, and to Prospero. From the sonnets the writer turns to the pronunciation in Shakspeare's time, based on Ellis's researches, which might well have been treated when he was considering rhythm and accent. The second volume opens with a chapter on 'The Music of Shakspeare's Time,' in which, after much discursive treatment, it is happily shown, from Shakspeare's plays, that the love of music was recognized among the English people, from the highest to the lowest classes. 'The Domestic Life of Shakspeare's Time' contains a list of events (sometimes strangely grouped) that happened from 1455 downward, and it is late in the second volume before 'The Drama' is reached.

Long quotations from 'The Four P's' and from 'Ralph Roister Doister' bulk out the book. In turning to the 'Midsummer Night's Dream,' the author supposes it a new proposition that it was suggested by the festivities at Kenilworth in 1575, and repeats pages of Laneham's letter. One new idea is advanced here, that Bottom the Weaver was a satire on the

dramatist Robert Greene. Among 'The Doctors of Shakspeare's Time' is naturally placed the poet's son-in-law, Dr. John Hall; but he is said to be the son of Dr. John Hall, of Maidstone, who died ten years too soon to have been his father. The last topic discussed is 'The Rime Test, the Run-on and End-stopped Line Tests,' promulgated by Mr. Fleay to find the approximate date of Shakspeare's plays.

A book of this nature, more even than others, requires an index, which, unfortunately, is not provided. There are many interesting illustrations, photogravures of special title-pages, and portraits and pictures, which, though not all certified, are all of some interest in themselves, apart from the text.

NEW NOVELS.

The Conflict. By M. E. Braddon. (Simpkin & Co.)

THE idea which has inspired Miss Braddon's latest volume of fiction seems to be contained in an extract from a letter to the hero from his friend Douglas Campbell. "Materialist as you are," writes Mr. Campbell from Tasmania, "can you think that the strong wicked soul, the insatiable spirit of sin, the mind so active.....could be sent to an eternal sleep.....by a thrust from a small sword?" The wicked soul was that of Konstantin Manville, who was apparently a Russian, and villainous enough for an Adelphi melodrama. In this bad eminence he wrought much evil, till his career was cut short by a duel. As Mr. Campbell hints, the affair could not stop here. The conflict continued, and nearly four hundred closely printed pages are occupied with an account of it, and the different metempsychoses of the evil spirit. The fiend inhabits innocent or comparatively innocent bodies, and poor Arden is involved in a necessarily difficult and unequal fight. Apparently there comes a time, however, when the fiend wearies of the task. At least, he recognizes his defeat and has the grace to retire, and poor Arden is at peace at last. This somewhat lurid subject is treated with all the skill and deftness of a veteran. Miss Braddon is as much at home with her materials as any very cunning craftsman must be after so long a service—more than forty years—in an art which she has adorned to the delight of many thousands of readers.

No Hero. By E. W. Hornung. (Smith, Elder & Co.)

MOST of us, including the most casual reader of Browning (and Browning has some exceedingly casual readers among the cultured), know that dramatic little poem called 'A Light Woman,' with its provocative finish:

And, Robert Browning, you writer of plays,
Here's a subject made to your hand!

In view of the highly dramatic nature of this little poem it is surprising that no venturesome authors have taken up the challenge in the prose of fiction before to-day. But with the exception of a short story by Mr. A. J. Dawson, in which the situation was handled with some deftness in a magazine a few years ago, we can call to mind no other prose sequel to 'A Light Woman.' Now Mr. Hornung has stepped

into the breach, and brought a considerable amount of storytelling ability to bear upon this task. His title, we imagine, he takes from the following verse of the poem referred to:—

And I,—what I seem to my friend, you see:
What I soon shall seem to his love, you guess:
What I seem to myself, do you ask of me?
No hero, I confess.

In the poem the friendship of a man of the world and a younger man was involved:

The eagle am I, with my fame in the world,
The wren is he, with his maiden face.

In Mr. Hornung's book the mother of the younger man intervenes, and it is by her suggestion that the man with "fame in the world" steps in to save the "wren" from a designing widow in Switzerland. The man of the world had once loved the mother, he had also met the designing widow in India before her widowhood. The story is a clear echo of Browning's statement:—

'Tis an awkward thing to play with souls,
And matter enough to save one's own.

It is neatly done, and we congratulate Mr. Hornung upon a material advance in the quality of his writing, which is here admirably suited to the exigencies of domestic comedy. The style is quiet, polite, good-humoured. The book has mature suavity, and should be widely read.

Richard Rosny. By Maxwell Gray. (Heinemann.)

AN unhappy second marriage, with the ills accompanying and following it, forms the subject of Miss Tuttiatt's latest story. That there is also a secret jealously guarded by the hero until within a few pages of the close indicates a return to the earliest and most successful of her books for inspiration. We do not, however, anticipate a similar success for 'Richard Rosny,' which, though interesting, is by no means enthralling. An almost morbid intuition is applied to the description with much exact detail of friction between mother and son and husband and wife. The plot is well conceived, but Miss Tuttiatt should aim at making her narrative more compact and orderly in its progression. There are, moreover, far too many descriptions. Thus one sonata (the 'Moonlight' apparently) is described three times in nearly the same language.

The Duke Decides. By Headon Hill. (Cassell & Co.)

HEADON HILL has clearly not exhausted his invention, or perhaps it may be more correct to say his power of combining materials. Most of his incidents could probably be matched from existing stories of the same class; but that is no great drawback. The construction of his last tale is on the whole more skilful than any he has yet achieved, and the real *clou* of the piece will hardly, we suspect, be guessed by many readers, though when it is revealed one sees that it does no violence, as is sometimes the case in these detective stories, to the events related. The problem is, given a young Englishman of good family on his beam ends in New York; he succumbs to a sudden temptation to take part in a big international crime, planned by one of those powerful and unscrupulous gangs with whom readers of this sort of fiction are familiar. No sooner is he fairly

committed than he hears that the accidental death of two relatives has made him a wealthy duke; he returns to England without making up his mind as to his next move, and actually takes the first step of calling on the director of the criminal organization, but soon "decides" to wash his hands of the job and take all risks. So chap. iv. ends. The rest of the book tells the results, which, as every reader of moderate experience will see, promise to be thrilling enough. In this place we do not, of course, hint at their nature, beyond mentioning that a retired Indian general with a reputation for tackling Thugs, and a highly efficient Pathan servant, take a leading part, while revolvers and railway accidents, pans of charcoal and watch-spring saws, and other favourite implements of crime come in handy. There is a touch of perhaps unconscious humour in calling one of the moving spirits of the gang by the name of a famous detective of modern fiction. The point that strikes us as least convincing is the state of destitution in which the hero is found when the story opens. Surely no gentleman with only one life between him and a dukedom would have had any difficulty in getting as many directorships as he wanted.

The Machinations of the Myo-ok. By Cecil Lewis. (Methuen & Co.)

'THE MACHINATIONS OF THE MYO-OK' is a study in the emotions and morals of Burmese folk. The machinations are concerned with the robbery of moneys from Government bags and official investigations as to the means by which they have been carried off. There is besides a light and pleasant love story, and the Anglo-Indian people who come into contact with the conspirators are well drawn. Touches of humour in the treatment of the mixed cunning and stupidity of the natives keep the plot well going.

Catherine Sterling. By Norma Lorimer. (Heinemann.)

THE first few sentences of this book appear to suggest a "problem novel," the scene of which, pleasantly described, is laid in Japan. The reader's possible alarm on the one ground and satisfaction on the other are destined to be shortlived, for the rapid action of the story sweeps the "problem" and Yokohama alike into the distance, and brings the heroine, free from all ties, into London life. She is represented as a woman worthy of admiration and sympathy. It is perhaps inevitable that she should keep silence when she ought to be frank, and finally marry the wrong man, whose clownish behaviour on his introduction leads us to doubt whether he had ever been "a crack Eton oarsman." In spite of careless writing here and there, some of the conversations are cleverly sustained, and the character of the second heroine, Joan Gardner, is well drawn, while the hero, Carnac, promises at first to be an interesting study. The author is evidently in a condition of restless dissatisfaction with the beliefs and conventions of modern society, but she has not as yet the power of enabling her readers to discern the ideal vision of a nobler world.

Annals of Hollyfont. By Felix Lacland. (Sonnenschein & Co.)

THE novel-reader of to-day is supplied with literary strong drink in so many forms that gratitude is due to those who condescend to chronicle small beer. Mr. Lacland is an expert at its preparation; his book is a monument of *minutiae*. From the very beginning, which includes the details of his upbringing (for he is author and hero together, writing in the first person), the "annals" proceed calmly and gently, digressing into a romance of the appropriately quiet kind at the end. We leave Mr. Lacland settled down to rusticity, with some "dear little children" for neighbours, to whom he is very much attached, who call him "uncle" and frequently ask him to row them about on the lake. Hollyfont is described as "the home of a poor poet," but the adjective is not to be taken seriously, for Mr. Lacland is eminently rich in contentment with his lot. The subject is treated in a style which is excellent of its kind, though unambitious. The characters introduced are clever studies of still life, and there is a guilelessness about their nomenclature—Cutlas is a marine, Mrs. Doubleblade a lady with a tongue—which takes us back fifty years or so. Few readers will care to drink the whole at a draught, but for sipping at leisurely intervals Mr. Lacland provides a satisfactory and wholesome beverage of low alcoholic strength.

Reprobate Silver. By Roy Devereux. (Grant Richards.)

WHEN a husband, influenced by the double wish to provide his wife with an interest in life and to shield her from the machinations of a proselytizing cardinal, deliberately throws her into the arms of another man, he certainly carries both good nature and Protestantism to an unusual, not to say excessive, extent. It is perhaps rather hard upon him that the ungrateful young woman in question should after all die of a broken heart, or rather of the dear old familiar brain fever. We are inclined to think that "reprobate," without any addition, is the term which would best qualify most of the characters in this novel; but the English is good, and we have noticed some clever dialogue and description.

A Woman's Calvary. By Jean Middlemass. (Digby, Long & Co.)

'A WOMAN'S CALVARY' is the sort of fiction that was commonly supplied to an unexact public in the sixties. The binding of the book is shockingly bad, and the material of the story also goes to pieces somewhat. It is of the cheaply manufactured kind. "Massive brows" and "clear penetrating eyes," "eyes lit with intelligence," and people "bearing in every gesture the unmistakable mark of the upper ten" somehow lead to nothing. An author with some reputation should do better things than this.

EGYPTOLOGICAL BOOKS.

El Amrah and Abydos, 1900-1901. By Randall MacIver and A. C. Mace. (Egypt Exploration Fund.)—This, a "Special Extra Publication" of the Fund, seems to have been somewhat delayed in the press, but is welcome as showing what careful and systematic ex-

ploration has been able to do upon a site which M. Amélineau once naively confessed was, thanks to his exertions, "lost to science." Mr. MacIver and Mr. Mace, working for some time with the assistance of Mr. Wilkin—now, alas! no more—managed to explore a great number of graves at El Amrah and to "fully note" at least 400 of them. Of these they here give a detailed and classified account, and as the greater number belong either to pre-dynastic or (to use their own phrase) "proto-dynastic" times, we have now a very clear idea of the different modes of burial common among the early Egyptians. It would seem that in the earliest graves the body was laid in a shallow pit, wrapped in goatskin, with an outer covering of reed matting, and surrounded by the pottery which seems to have formed an obligatory part of the tomb furniture from the very earliest times. Later a coffin—sometimes in wood or clay, but sometimes in the shape of a huge pot—was used, and then came a four-sided pit lined with bricks. Whether these pits were originally roofed or not seems doubtful, but when the practice of roofing became general towards the end of the pre-dynastic age, it seems to have been effected by means of boughs, which were first laid across the grave and were then covered with earth. The body during the whole of these early times was buried in what is known as the "contracted" position, and the graves are oriented from north to south. But with the beginning of the historical dynasties there is a change. The bodies are now laid not, as before, on their right sides, but on their left, and therefore no longer face the east, but the west. This may be considered by some as a confirmation of the theory that the conquerors of the first dynasty came from the east; but the argument, of course, must largely depend upon the accuracy of the explorers' system of dating. As to this, Mr. MacIver and Mr. Mace seem to have trusted to the "sequence dating" of Prof. Petrie, and although some exception may be taken to this on the ground of its being based on so shifting a standard of fashion as pottery, it is probably entitled to more credit than any other at present in vogue. The volume is very copiously illustrated, and the illustrations leave little to be desired, although we could wish that the figures on the magic ivory of plate xlv. had been reproduced with enough care to be discernible. It should not be lost sight of that both authors have been, as they acknowledge, trained in exploration by Prof. Petrie, and the fact that he has rendered them capable of doing such excellent and systematic work as is here recorded should redound to his credit when his fantastic theories are forgotten.

Popular Literature in Ancient Egypt. By A. Wiedemann. (Nutt.)—Everything that Prof. Wiedemann writes on Egypt is worth reading, and this little book, which forms one of the "Ancient East" series, is no exception. In a wonderfully small compass he manages to present a readable account of the poetry, fables, folk-tales, and ghost stories always sought after in Egypt, and brings his catalogue so well up to date as to include the 'Stories of the High Priests of Memphis' only lately published by Mr. Griffith. The burden of Prof. Wiedemann's story is that the ancient Egyptian, instead of being the contemplative and serious personage with his mind constantly fixed on the next world which undue dependence on the words of Herodotus has led us to imagine him, was a cheerful, if rather happy-go-lucky individual, fond of gossiping and of what may be called "coshering" habits, which led him to delight in tales of wonder. In this the professor is probably right, but it must be remembered that his description applies to the lower classes only.

A Concise Dictionary of Egyptian Archaeology. By M. Brodrick and A. Anderson

Morton. (Methuen.)—This small volume, by two learned ladies whose names are well known in Egypt, seems to be intended to replace for the traveller the older works of Pierret and perhaps of Maspero. As a handbook it seems to be sufficient for its purpose, and, although exception may be taken to some of its historical statements, the authors are to be congratulated upon having escaped the pitfall of "Berlinism." We notice that they derive the unfortunate word *labyrinth* from the Egyptian *lape-ro-hun-t*, which means, according to Brugsch, the "temple at the opening of the canal," and is just as likely to be a good reading as the more fashionable Cretan rendering. For these and other signs of conservatism we are grateful, and if there may be set against them a few slips in diction, they will probably not interfere with the enjoyment of the book by those to whom it is addressed.

Archæological Report, 1901-2. Edited by F. Ll. Griffith. (Egypt Exploration Fund.)—The Fund's Archæological Report is this year somewhat meagre, doubtless because Prof. Petrie's excavations at Abydos are left to explain themselves in another volume. We notice that Mr. Griffith thinks that two or three years at most will be required before new demotic texts "can be read with ease, and the results confidently accepted." This is good hearing, but, save for his own work on the subject, we are afraid demotic studies still arouse but little interest, while as for the general acceptance of any translation of that difficult script, we have hardly yet arrived at such a result in the case of hieroglyphs. It is annoying to hear that the robbery of antiquities by Arabs still continues, and is apparently more boldly pursued than formerly. In this case, as in others, the lightness of our yoke in Egypt may be found to have its disadvantages. M. Chassinat contributes to the Report an interesting account of the work of the new French Institut d'Archéologie Orientale at Abu Roash and Bawit, as well as in the neighbourhood of Cairo; Prof. Petrie one of the work of the Egyptian Research Account; and Mr. Garstang tells us of the excavations at Bêt Khallaf by an expedition inspired by, among others, Mr. Hilton Price and Dr. Arthur Evans. Only the last named need here be noticed at any length, the Egyptian Research Account having already published their work in the 'Temple of the Kings.' Bêt Khallaf seems to have given us some much-needed information as to the burials of the third and fourth dynasties, which were in many cases in "stairway" tombs, though towards the end of that period the body seems to have been frequently covered with a large pottery bowl. The review of publications seems to us more scanty than usual, although this is more than compensated for by the absence of controversial matter. Dr. Kenyon's article on Græco-Roman Egypt is, as usual, a model of completeness and accuracy, and the same may, on the whole, be said for Mr. Crum's contribution on Christian Egypt. The "slating" that M. Gayet's 'Art Copte' receives in the latter is certainly well deserved. M. Georges Salmon's 'Progrès des Études Arabes,' which is now to be an annual affair, concludes a report meritorious, but not of absorbing interest.

Manual of Egyptian Archaeology. By G. Maspero, Director-General of the Service of Antiquities in Egypt, &c. Fifth Edition. (Grevel & Co.)—A new edition of this deservedly popular handbook was urgently called for, and the present volume is therefore welcome. Besides a few alterations in the text sanctioned by M. Maspero himself, it contains a supplementary chapter by the otherwise unnamed "editor of the English editions," which appears from the notes to have been submitted to, but not approved without qualification by, the author. Yet, although it

mainly deals with the much-vexed question of the early dynastic remains discovered since the last edition at Abydos and Negadah, it is moderate in tone and, except perhaps for the assumption that the tomb found by M. de Morgan at Negadah is that of Menes, it says little that cannot be proved with more or less certainty. It is inclined to attach more weight to the system of dating by pottery than does M. Maspero, and goes rather far in denying the existence of "any traces of mummification" before the middle kingdom. In this case the bane does not grow far from the antidote, for M. Maspero reminds us in a note that the allusions in the funeral ritual to the process show that it existed in very early times, even without the evidence afforded by the bodies of the kings of the Saqqarah Pyramids. It does not commit itself as to the use of the so-called slate palettes, and is sound on the age of the Egyptian relics discovered by Dr. Arthur Evans in Crete, which are here said to belong mainly to the eighteenth dynasty. The alabaster box with the cartouche of Khyan there found is said, in accordance with the opinion of most Egyptologists, to be referable to the Hyksos period. Altogether, the editor may be congratulated on the addition he has made to the usefulness of this thoroughly useful book.

A History of Egypt from the Earliest Kings to the Sixteenth Dynasty. By W. M. Flinders Petrie. Fifth Edition. (Methuen.)—We are by no means so sure that the same praise can be bestowed upon this, the first volume of Prof. Petrie's history, the last edition having appeared so recently as 1899. Since then a few more jars, sealings, and inscribed tablets have been unearthed at Abydos, but nothing to compare in importance with the monuments previously discovered on the same site by M. Amélineau, at Negadah by M. de Morgan, and at Hierakonpolis by Mr. Quibell, before the issue of the fourth edition. Whether these new discoveries were worth a new edition remains to be seen; but they have at any rate given Prof. Petrie another opportunity of restating his views in dogmatic form, and without, apparently, thinking it worth while to refer to the arguments of his opponents. Thus, he again avers that Aha is Menes, though the only proof yet produced is a fragment of ivory supposed to have been picked up at Negadah, the inscription on which has been read in a different sense by Dr. Naville, and is certainly not looked upon as conclusive evidence by M. Maspero. To effect his other identifications he has to transfer the tomb of this king from Negadah to Abydos, relegating M. de Morgan's splendid monument at the former place to the position of the tomb of a supposed wife of Menes. He also follows Dr. Schäfer in supposing that the row of signs in rectangles appearing in the earliest part of the Palermo stone are the names of pre-dynastic kings of Lower Egypt, regardless of the fact that Dr. Naville, who was the first of modern Egyptologists to call attention to the importance of this monument, declares them to be a list of the king's demesnes. So, too, in the case of the Antef kings—who, Dr. Budge in his lately published history has shown, should be transferred to Hyksos, or even to post-Hyksos times—Prof. Petrie thinks it sufficient to refer to an opinion of M. Maspero expressed fourteen years ago, and then to place them in the eleventh dynasty without noticing that M. Maspero in his later history considers them to have lived under the ninth, and without in any way mentioning Dr. Budge's arguments for placing them in the seventeenth. Perhaps his worst offence in this respect is with regard to the mysterious Khyan, who is said by M. Maspero, Dr. Budge, and Prof. Steindorff to be one of the Hyksos kings. Yet he is still placed by Prof. Petrie in the

ninth to tenth dynasty on the strength of the style of his real or supposed scarabs—a dating which, as his cartouche has been found in Cnossus, would throw the Cretan finds back to 3100 B.C. In some of these cases Prof. Petrie may turn out to be right, and in all he is entitled to his opinion, but not, we think, to treat those who differ from him as unworthy of refutation.

SHORT STORIES.

Trent's Trust. By Bret Harte. (Eveleigh Nash.)—As a matter of course, this book makes one regret the loss of its gifted author. We find in it not merely the touch of a vanished hand, but also the associations of a generation that is past. The stories in this volume are fine, full-flavoured, picturesque narratives; they do not belong to to-day. There is no subtlety in them; their sentiment is unaffected, and not remarkable for its restraint. They are yarns rather than studies; and fidelity to life is less their aim than picturesqueness. Withal they are Bret Harte's—and Bret Harte won a warm place for himself in the hearts of most of us. His sentimental, gambling miners, "forty-niners," may be remote enough from life as we know it; but they are good company; the maidens they adore may be too charming for reality, but they are charming. And, carp who will, Bret Harte was a born raconteur. The story which gives its title to the present volume is a hundred and twenty pages long, a short novel rather than a short story, ingenious, romantic, and picturesque. A young man from the southern mines lands in San Francisco, penniless and looking for work. Luck is against him, and his first night in the Pacific port finds him somewhat broken in spirit. He meets a man carrying a bag, and this man gives him a drink from his spirit flask. "Then he turned to Randolph again, and said abruptly: 'Strong enough to carry this bag?'" Randolph replied in the affirmative, "Take it up to Room 74, Niantic Hotel, top of next street to this, one block that way, and wait till I come." Randolph started off with the bag. He slept in Room 74 that night. There was a sum of money in the bag; but the stranger never came for it, though he by no means drops out of the story at this point. It is not a very real story; but it is interesting, and graphically told. Two of the remaining six stories in the book are 'The Convalescence of Jack Hamlin' and 'A Ward of Colonel Starbottle's.' They are not on a level with the author's best work, but one would be sorry to miss the book.

The Untilled Field. By George Moore. (Fisher Unwin.)—The intrusion of affairs into Mr. George Moore's interests has to a certain degree affected the quality of his fiction. He has frankly and openly abandoned the dull English world for what is traditionally understood to be the sprightly Celtic world; but the result has not been to add gaiety to his work. On the contrary, these Irish sketches are more sombre and drab in colour than even his previous stories. So far as we can gather he has set forth to realize Ireland and discovered a mission. The first tale in this book has for its text the incompatibility of art with religious fervour; and the Irish, Mr. Moore tells us, are constitutionally religious. It should follow, then, if the premises be correct, that art cannot exist—or at least cannot thrive—in Ireland. Does this mean that Mr. Moore will come back to hackneyed Anglo-Saxondom? But Mr. Moore has another favourite theory which he rides throughout the volume. 'The Untilled Field' is, of course, Ireland, and the problem is how to bring it into cultivation. Ireland, declares Mr. Moore, is turning Protestant and Saxon, owing to the flux of her sons across the Atlantic. In one of his tales there is a priest who takes this so much to heart that he indites a letter to the

Pope, advocating that the secular priests should be released from their vows of celibacy. With so painful an obsession of these ideas it was hard for Mr. Moore to write a good book; yet his extraordinary gift of perception—which is wholly intuitive, we should judge, and not at all intellectual—enables him to infuse interest into material which would have been merely vacant chaff in another man's hands. These pictures of the Irish peasantry strike one as true; they are certainly vivid, and if the method of exiguous infinite details be not to the taste of every fastidious reader, the end may still be held to justify the means. The book, while in no way comparable with 'Sister Teresa,' is nevertheless a sound piece of work, of interest even to the negligible Saxon.

AMERICAN BOOKS.

Washington's Road, by Archer Butler Hulbert (Cleveland, Ohio, the Arthur H. Clark Company), and *The Private Soldier under Washington*, by Charles Knowles Bolton (Newnes), are two books which have this in common, that Washington is the leading personage in both. Mr. Hulbert has nothing new to tell. The story of Washington's first military exploit is too familiar to require recapitulation, and is not rendered the more attractive by the art of the writer. Mr. Hulbert often sins against good taste, and sometimes we find him obscure. Having written that Cartier had raised a white cross where Quebec now stands, he adds that two centuries later, in the dawn of early morning, "British soldiers wrested from the betrayed Montcalm the mist-enshrouded height where that emblazoned cross had stood." Now what is meant by "betrayed"? Montcalm was out-manceuvred, but this is a different matter. When describing Washington's first journey to the Ohio he writes that Washington passed "Braddock's Run without seeing Braddock's unmarked grave." Just as in 'The Critic' the Spanish fleet, not being in sight, was invisible, so in this case Braddock's grave was invisible and unmarked because Braddock was alive. To style Washington "a lad" at the age of twenty-one is absurd. He was a young man, and a very shrewd and able one, when he first commanded a military force, and nothing is gained by treating him as an inspired school-boy.

Mr. Bolton's book is the better written, and the more useful of the two. He makes us understand more clearly than we have done hitherto the character of the soldiers whom Washington commanded and led to victory. Mr. Bolton has read much in order to set forth the details which crowd his pages, and he has displayed great skill in marshalling them. He does not lend countenance to the fable that the American army was composed of unwarlike farmers who, without training, faced veteran British soldiers in the field. These American soldiers might, as Mr. Bolton says, be relegated to the awkward squad to learn manners, but they were accustomed to danger and skilful with firearms. Many of the New Englanders had fought against the French at Louisburg, while both at the North and the South the pursuit of wild Indians and wild beasts had taught thousands how to confront a foe far better than any amount of regimental drill. Besides, there were many crack shots in the American ranks. In those days, as for long afterwards, the Brown Bess, which the British army used, was a weapon which threw a bullet that inflicted a nasty wound when it did hit, but with which the ordinary soldier seldom struck a haystack at the distance of a hundred yards. A soldier with a rifle and skilled in its use could succeed in hitting a mark or a man at a distance far beyond the capabilities of the Brown Bess. It was not till some time

after the Revolutionary War in America that rifles were commonly used by British soldiers, whereas a large number of Washington's soldiers were expert riflemen. Mr. Bolton says that, when 500 volunteers were called for in Virginia in 1775, so many were ready to serve in excess of that number that a selection had to be made by a trial of skill. This was done by nailing to a tree a board one foot square on which a nose was drawn in chalk. The distance between the mark and the competitor was 150 yards, and the man whose shot was closest to the mark was among the chosen candidates. The first fifty who aimed at the board "cut the nose entirely out of it." In America, as in South Africa, good shooting often prevailed against superior numbers. Mr. Bolton gives several instances of cruelty on both sides, one being the intentional firing on a flag of truce by the Americans, when three out of the five composing the bearers of it were killed; and he also gives examples on the British side of deeds equally discreditable and indefensible. He displays an impartiality, however, in which Bancroft and others have been lamentably deficient, setting forth as he does that "all the inhumanity was not confined to King George's men." Washington's soldiers were treated as harshly, when they were guilty of a military offence, as those of Great Britain, flogging being a common punishment on both sides. Mr. Bolton does not seem to be aware that flogging is now abolished in the British army. His book is full of information, and admirable for the spirit in which it is written.

The Rise of Religious Liberty in America, by Sanford H. Cobb, is a story which deserves to be read by every one who cares to understand the development of the United States (New York, the Macmillan Company; London, Macmillan & Co.). The writer glorifies his own land as one in which squabbles between Church and State are impossible. In it every religious body, like every citizen, is equal before the law, and that equality is assured by the Constitution itself. In the old colonial days strife between competing sects was the rule, and the only point upon which all of them were in agreement was dread of a bishop being sent from England. In the northern colonies this apprehension was most marked. Virginia, the greatest of the southern, was comparatively lukewarm. The prevailing form of public worship there was that of the Church of England, and the clergymen were sent from the motherland. During many years the service of the Church of England was an abomination in the eyes of Massachusetts Puritans, who preferred the form of church government which they had adopted, which was as tyrannical as that of Laud from which their forefathers had fled. It is said in the first chapter that the American ideal was the equality of all men and all creeds; but the succeeding chapters are filled with illustrations of the intolerance of the majority, whether the minority consisted of Episcopalians, Roman Catholics, or Quakers. It is true that the Pilgrim Fathers who emigrated to New Plymouth had good reason for escaping from what they considered to be a house of bondage, and Mr. Scott, a Chamberlain of the City of London, was justified in writing that they were neither Puritans nor persecutors. But the Puritans, headed by John Winthrop, who settled in Massachusetts were as intolerant as Laud himself. They held that the Church and State were one, and those who did not belong to the Church were denied by them any power in the State. Their bigotry had the natural result of provoking a reaction, and the descendants of the Puritans, who hated the Prayer Book as much as the Romish Missal, became Unitarians, who denied the essential doctrines of both. However, when the service

of the Church of England was not only sanctioned, but even became popular, the fear continued of a bishop being set over any section of the people. After the Revolution those who clung to the Episcopal form desired a bishop, and Seaman, the first who filled that office in the United States, had to go to Aberdeen and obtain ordination at the hands of bishops of the Episcopal Church in Scotland, who, in law, were Dissenters there. A special Act of Parliament was passed, with the sanction of George III., to permit American bishops to be ordained in England, after the independence of the United States had been acknowledged by the English Crown and Parliament. Though an Established Church is unknown in the United States, some of the churches are very wealthy, and exercise almost as great an authority as if they were endowed and acknowledged by the State to be supreme. Trinity Church, in New York, is the richest church in the world, having an income of a million sterling. The money is so judiciously expended that no proposal has been made to despoil the church. Some of the oddest transformations in American history are afforded by the Episcopal Church in Massachusetts. During many years the use of the Prayer Book was tabooed; the most popular preacher in Boston in recent days was Phillips Brooks, whose sermons are now becoming popular in England. Mr. Cobb has given good reasons for his conclusion that churches prosper the most when left entirely to their own resources.

Historic Towns of the Western States is the fourth and concluding volume of the series of "American Historic Towns" which Mr. Lyman P. Powell has edited (Putnam). It has a freshness which some of the others lacked. Many English readers have some knowledge of the more notable American towns on the Atlantic seaboard, but few know more than the names of Vincennes and Madison, of Minneapolis and St. Paul, of Des Moines and Kansas City, of Omaha and Denver. Some of these historic towns have been founded within the memory of living men, and have increased with a rapidity almost rivaling that of Jack's beanstalk. They now cover hundreds of acres, and contain inhabitants numbering many thousands. The editor seems to have been careful in selecting the right men to describe the several towns, but he has not taken equal pains to correct offences against good taste on the part of his contributors. In the introduction it is said that the savage saw with dismay his hunting-grounds dwindle "under the sway of the land-grabbing English." Here, and in other places, the term "English" is used instead of *colonist*, which is the correct one. After the colonists were transformed into free and independent Americans the untutored savage could not say that "land-grabbing" had ceased to vex him. Some of the writers indulge in strange phrases. Mr. Thwing ends his account of Cleveland as follows: "Pleasant to live in, pleasant to work in, I know, and pleasant to go to heaven from, I hope, is Cleveland." Cincinnati is said by Mr. Giles to be a city of homes and churches, and "singularly free from the crime that prowls in the slums of other cities," whilst its inhabitants take pride in its being one of the "greatest whiskey markets in America," in its forty-three breweries, and the 49,000,000 packs of playing cards which it turns out yearly. Mr. Gage thinks "it is plain that nature located Chicago." He admits that, though an example to other cities, "Chicago is not yet prepared for canonization," and that "she is still apt," when speaking of her art galleries, "to dwell over-much upon the cost of the buildings and paintings and the number of acres." It is pleasing to learn from Mr. Geed that "vicious newspapers have never been

permitted to flourish in Kansas City." Mr. Bolce writes of Spokane as "the city of the inland empire." He doubtless is better acquainted with it than with London, which, he says, "gropes about by night through dismal glimmerings of gas, and it would require millions of reluctant pounds sterling to substitute more modern light." At Spokane water-power supplies electric light in abundance; yet that light is not, as Mr. Bolce asserts, an entire rarity in London.

The Adventures of Captain John Smith (Longmans) is a book which has been compiled by Mr. E. P. Roberts for boys. There is no question of the exciting nature of Capt. Smith's adventures, but grave doubts have prevailed, and are still entertained, as to their credibility. The shrewd and venerable Fuller justly wrote that Smith was the sole witness of the exploits which he records. That he was a brave man and a daring explorer cannot be denied; but his tales have too great a likeness to those which it was once the custom to dismiss with the remark that they were those of a traveller. There is still question as to the truth or fable of the Pocahontas legend. The story as narrated by Smith is highly dramatic and entirely unauthenticated. But there is no widespread desire to set forth the facts, and the Southern families who boast of descent from the Indian princess would resent any lessening of their pedigree. If a stern scientific writer were to sift the truth from the fiction in the stories told by Smith and by others about him, a great service would be rendered to literature. For we admit that Mr. Roberts is justified in classing John Smith among "the earliest of our empire-makers."

OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes *Paris in '48: Letters from a Resident describing the Events of the Revolution*, by Baroness Bonde (née Robinson), edited by C. E. Warr. This volume is readable, although it deals with events which have lost their interest. The people named are many of them immortal, and the author discusses them with a freedom of which the following passage affords an example:—

"George Sand is trying to work up Ledru Rollin to her own sanguinary level, but he has no pluck, and contents himself with receiving from her roses dipped in blood and other tender souvenirs. She lives at the Ministère, and will do him as much harm as Egeria Lieven did Guizot."

Baroness Bonde is fairly impartial about events, but disagreeable about persons, charging some of the Republican leaders, we believe without justice, with crime. Ledru Rollin she declares pillaged the Treasury, "and now he is accused of selling places"; whereas Louis Blanc is only described in general terms as "the most wicked of the *ultra* half of the Government." There are three misprints of well-known names in foot-notes and three in the text, one of those miswritten in the text being again miswritten in a foot-note, and the name being spelt two different ways in two successive pages; but the volume generally is carefully edited and contains no serious mistakes.

THREE years ago we noticed favourably Mr. W. H. Wilkins's *Love of an Uncrowned Queen*, then issued by Messrs. Hutchinson in two volumes. The author has shown himself capable of profiting by criticism, with the result that the revised edition, in one volume, which is now published by Messrs. Longman, retains all the merits, while it has rid itself of most of the defects, of the original. The popular success of his book, Mr. Wilkins tells us in his preface, came to him as a surprise. There are some new illustrations of interest, including a photograph of the Electress Sophia's statue at Herrenhausen, a reproduction from an old print of the Castle of Ahlden in the

time of Sophie Dorothea, and a view of the Castle of Osnabrück. But the most important pictorial addition is the facsimile of one of the Princess's love-letters to Königsmarck, which is probably in the handwriting of her confidante Fräulein von Knesebeck, who wrote from her dictation. As for the text, Mr. Wilkins has done well to condense the later chapters, much of the matter in which, as he admits himself, was scarcely material to his subject; and he has been not less well advised in omitting some part of the lovers' correspondence which swelled the earlier volumes, but was wearisome on account of its repetitions. Such new matter as there is of no great importance and is chiefly contained in foot-notes. But the author is able in his preface further to strengthen the case for the authenticity of the letters which he discovered at Lund by adducing in their support the testimony of two historical experts. Mr. Wilkins tells us that last summer he learnt from a trustworthy source (which he is not permitted at present to make public) of the existence of yet a further batch of letters between Königsmarck and the ill-fated Princess. These letters were removed from Hanover in 1866 to Gmünden, where they are now in the possession of the Duke of Cumberland. He thinks it likely (for reasons which he does not state) that they contain the missing links in the correspondence. Whether this is so or not will appear when he is able to carry out his cherished plan of translating the whole series of letters, arranged in chronological order by the aid of first-hand documentary external evidence. Besides the correspondence at Lund and Hanover, and the as yet uninspected contingent at Gmünden, there are certain letters in the Berlin State archives which Mr. Wilkins has seen since the publication of his first edition, but has not included in the revision because they are of slight historical interest, and throw no additional light upon the catastrophe of Königsmarck's death. He ascribes them to the period preceding the latter's visit to Dresden before he returned to meet his death in the Leine Schloss, Hanover. The Gmünden letters, it is hoped, cover the time immediately prior to the tragedy, and we trust that Mr. Wilkins will obtain permission to print them.

MESSRS. METHUEN have just started their "Illustrated Pocket Library of Plain and Coloured Books" with *The Tour of Dr. Syntax in Search of the Picturesque, The History of Johnny Quae Genus, Memoirs of the Life of Mytton, and Blake's Illustrations of the Book of Job*. The aim of the series is to present in small form some rare and famous books from the best editions with all the illustrations. The idea is excellent, and excellently carried out, with a catholicity of range which the books before us well display. Taking them in order, we find in the first two thirty-one and twenty-four illustrations by Rowlandson, in which the colour and detail come out capitably. Nimrod, one of the earliest of sporting writers, remains one of the best, thanks to his education at Rugby under a famous head, and his personal feeling for Mytton, who had, for all his wild waggery and exuberant horsemanship, considerable general ability, renders his book a classic in its way. So it was well worth reviving, with the pictures by Rawlins and Alken, recognized as outstanding among collectors of sporting prints. Blake's illustrations are carefully reproduced from the edition of 1826, each occupying a page, and we are glad to think that their wild sublimity will now be made known to a wide circle of readers, since this series is cheap, and therefore accessible to many. We have here, in fact, just what will give those who do not know the excellent illustrators of earlier days a new interest in work which more facile interpreters have not surpassed. We shall be surprised if these neat, well-printed books, in red binding with a

white label, fail to achieve that satisfactory end, an instructive success. We notice that further issues include the 'Vicar of Wakefield,' illustrated by Rowlandson, and some of the hunting adventures which Surtees and Leech in combination have commended to readers who are by no means Philistines.

The Rubaiyat of Omar Khayyam. Done into English from the French of J. B. Nicolas by Frederick Baron Corvo, together with a Reprint of the French Text. (Lane).—

"Lo, Phosphor! And a Voice from the Tavern crieth, Enter, hilarious Philopots, hybriest Youths; enter and fill yet one more Cup of Wine, before that Fate shall fill brimful your Cup of Life."

"Frederick Baron Corvo shows that he is a masterly translator." This is the verdict of Mr. Nathan Haskell Dole, who contributes an agreeable introduction to the rendering. On reading the quatrain cited above, which comes first in the collection, we were shocked by Mr. Dole's choice of terms so barbarous and banalistic. To an æsthete like the Baron they must have given more pain than the severest criticism. We offer sympathy, and hasten to make amends. The Baron is, by Zeus—we borrow one of his charming epithets—an "oceanian" metaphrast. "He often penetrates through the decorative alligree of the French style to something approaching Umar's own marvellous concentration, condensation." For example:—

Hier.	At bestern Eve.
Pas même en esprit.	Not e'en an Eydaimon.
Cette vie fuit comme fuit le	MyLife is flying on the Wings
vi-argent.	of Hermes Pteropoya.
Procure-toi des danseurs.	Get thee a Gynopaidiké.
D'autres qui s'élançant à la	Others avidly qualify for
recherche des houis et des	Houris and Heavenly Pa-
palais célestes.	laces.
Une personne au corps	A Lover of Form Lykanthine,
argente.	argyrous.
Les parcelles de mon corps.	My somatick Atoms.
Mon cœur en-anglanté.	My haimatose heart.
Sais-tu pourquoi je suis	Would'st know why I worship
adorateur du vin?	Nektarion Dionysos?
Une œuvre de poésie.	A lyric Bibratidion.
Comment un homme comme	How can an Orosang, as I
moi.....?	am.....?
Garde-toi de t'attirer une	Ware lest thou win an ill
mauvaise réputation auprès	Name among the symme-
des sages, et bois du vin.	thistick Mages.
Tout ce qu'ils ont avancé	They have brought forth
n'est que du vent, sache-le,	nought save Krommyoxy-
ô échanson!	regmia. Know that, o
	Ganymedes.

These fragments, even if they stood by themselves, would justify Mr. Dole in his description of the style as "full of original and often startling flashes of intuition." While thanking Baron Corvo for the most precious thing we have read since the days of the 'Yellow Book,' we earnestly hope that, if he is not too much exhausted by his Krommyoxyregmian labours, he will tackle a question which he alone is capable of solving: Did Omar Khayyam write the anonymous epigrams in the 'Greek Anthology'?

A Treatise upon the Law of Copyright, written by Mr. E. J. Macgillivray and published by Mr. Murray, is a clear and comprehensive account of legislation and judicial decisions on the subject of which it treats. The subject itself has a general as well as a professional interest. An author will read it in order to learn his chances of success should he resort to litigation, while a member of the Bar will do so as a guide to his course when acting as counsel. To a third party, that is the publisher, the information has equal value, and is more likely to be advantageous, since the litigants in copyright cases are generally the publishers of the book, who are also owners of the copyright. Mr. Macgillivray says in his preface, with perfect truth, that "there are probably more pitfalls for the unwary in dealing with copyright than with any other branch of the law." He has done his best to point them out, and his exposition of the case-law on the subject is particularly full and useful. It is really a scandal that the law itself should be so obscure. There is no real difficulty in codifying the law of copyright.

Schemes have been drawn up, preparatory to the work, which have been approved by those who are chiefly concerned, and Bills have been introduced into Parliament only to receive the tacit or active opposition of highly placed legal authorities among the Peers, who either think the present state of things satisfactory or are opposed to copyright in any form. When the time comes for a thorough discussion of the subject in Parliament, the question most likely to cause difference of opinion is that of the term. The existing period of forty-two years, or for the author's life and seven years, if that should prove longer, is purely arbitrary. It is open to argument whether the perpetual copyright which exists in the case of manuscripts should rightly end when the manuscripts are put in print. Neither does it seem logical that the universities should enjoy perpetual copyright in all books bequeathed to them, while the writers of these books cannot enjoy this right in their individual capacity. Much information is supplied in the introduction as to such questions, while the work as a whole deserves praise.

THE three volumes completing the "Biographical Edition" of Dickens (Chapman & Hall), which is already, we are not surprised to hear, an assured success, contain *Our Mutual Friend*, *Edwin Drood*, and *Reprinted Pieces*, and *Collected Papers*. The last volume constitutes a further claim for the recognition of this excellent edition. It contains, besides such things as 'The Lamplighter' (which is well known in Germany) and 'Sunday under Three Heads'—a plea for freedom which all thinking men must value—a series of prefaces and addresses written by Dickens for all editions of his works published during his lifetime. Their inclusion was suggested by that enthusiastic and learned Dickensian, Mr. Swinburne, whose feeling in the matter will, we think, be generally applauded. We hope, indeed, that these prefaces may now be added to the generally accepted corpus of Dickens's works. In his preface an author takes the liberty of explaining what he chooses of his manner and methods, of exhibiting such personalia as the public have, he conceives, a right to notice. Such pronouncements are preferable to the licence of the 'Life' commonly issued nowadays before its subject has done living, an expedient nearer to advertisement than good taste. Eminent preachers have, we are aware, revised their own obituaries, but we should be sorry to believe that persons worthy of regard have had a hand in the fulsome tributes which occasionally advertise the merits of the living. Posthumous praise may be a poor thing, but we know those who would prefer it to laudatory paragraphs sent in by those whose only modesty consists in leaving a space for adjectives equal to their destiny or performance. We have been led away from our subject by reflections on present-day usage, but we may briefly say that we congratulate Mr. Waugh and the publishers on the satisfactory popularity of a capital edition which makes us forget old days of inferior print and scanty illustration.

THE great novelist was, or might have been, a great actor; he was certainly not a poet. Still it was worth while to collect *The Poems and Verses of Charles Dickens* (Chapman & Hall). The fact that Mr. Kitton is the editor of the volume is a guarantee that the results of thorough knowledge and research are before us everywhere. "Bold Turpin vunce, on Hounslow Heath," Sam Weller's song, seems most likely to survive. Dickens made some tolerable imitations of other people's styles.

With the Eyes of Youth, by William Black (Sampson Low), a collection of some odds and ends of his writing, is of very little interest.

The publication of it can only be regretted. It contains some of his latest work, done when his powers showed signs of failing, and some of his earliest, done before he had mastered his art. The editor's professed object, that of making a complete edition of Black's works, is not carried out, for three of the pieces here printed are mere extracts from early novels, 'James Merle' and 'The Monarch of Mincing Lane,' and the bits of war correspondence contributed to a newspaper in 1866 are only specimens. These samples show that Black had no great gift for this style of composition.

WE can recommend to the summer wayfarer, as offering good store of amusement in a neat and light form, *Condensed Novels*, by Bret Harte, which combines the new and old series in a large-type fine-paper edition (Chatto & Windus).

MESSRS. METHUEN have made a delightful booklet of FitzGerald's *Euphranor*. This little Cambridge dialogue, bound in delicate blue, is a gem in every way.

AMONG the literature produced by M. Sardou's 'Dante' we may notice a neat *Life of Dante*, by Dean Plumptre (Isbister & Co.), which has been judiciously edited by Mr. A. J. Butler.—Messrs. Methuen have added *The Vision of Dante*, translated by Cary and edited by Dr. Paget Toynbee, to their "Sixpenny Library." A 'Life of Dante' and note on Cary are included in this cheap edition. The public have thus every chance of finding out some facts about Dante from good authorities as a corrective to sensational imaginings.

WE have on our table *The Autobiography and Reminiscences of William Macquarie Cowper* (Sydney, Angus & Robertson).—*The Place of Industries in Elementary Education*, by K. E. Dopp (P. S. King).—*A General History of Commerce*, by W. C. Webster (Ginn).—*Cæsar: The Gallic War, Book VII.*, edited by J. Brown (Blackie).—*Xenophon: Cyropædia, Book II.*, by E. S. Shuckburgh (Cambridge, University Press).—*A Short Commercial Geography*, by L. W. Lyde (Black).—*Special Method in the Reading of Complete English Classics*, by C. McMurtry (Macmillan).—*The Creation of Matter*, by the Rev. W. Profeit (Edinburgh, T. & T. Clark).—*Colonial and Camp Sanitation*, by G. V. Poore, M.D. (Longmans).—*Algebra, Part I.*, by K. Chotora (Calcutta, the City Book Society).—*Europe*, selected by F. D. Herbertson (Black).—*Principles of English Grammar*, by the Rev. A. Macrae (Relfe Brothers).—*Britain's Next Campaign*, by J. Sutter (R. B. Johnson).—*The Pudding and Pastry Book*, by E. Douglas (Grant Richards).—*The A B C of Housekeeping*, by Mrs. J. N. Bell (Drane).—*The Canterbury Pilgrims, a Comedy*, by P. Mackaye (Macmillan).—*King Alfred's Old English Version of St. Augustine's Soliloquies*, edited by H. L. Hargrove (New York, Holt).—*Traditional Aspects of Hell*, by J. Mew (Sonnenschein).—*Shapes of Clay*, by U. Dixon (Treherne).—*The Absurd Repentance*, by St. John Lucas (Arnold).—*William de Winton*, by the Rev. C. A. Highton (Drane).—*An Old-Fashioned Garden, and other Poems*, by E. Marshall (Nisbet).—*Songs and Sonnets*, by A. R. Williams (Bickers).—and *New Lays of Ind*, by A. Ré (Burleigh). Among New Editions we have *The Education Act, 1902*, with Notes by M. Barlow, LL.D., and H. Macan (Butterworth).—*The Education Acts, 1870-1902*, by Sir Hugh Owen (Knight).—*The Elements of Electro-Chemistry*, by Dr. R. Lüpke and M. M. Pattison Muir (Grevell).—*Plane and Spherical Trigonometry*, by G. A. Wentworth (Ginn).—*An Elementary Course of Infinitesimal Calculus*, by H. Lamb (Cambridge, University Press).—and *Edgeworth's Ormond* (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.
Bax (E. B.), *Rise and Fall of the Anabaptists*, 8vo, 6/
Corbet (R. W.), *St. Paul*, 12mo, 3/6
First Epistle to the Corinthians, with Introduction and
Notes by H. L. Goudge, 8vo, 6/
Joly (H.), *St. Teresa*, cr. 8vo, 3/
Maurice (F. D.), *Sermons preached in Country Churches*,
cr. 8vo, 3/6
Taylor (W. M.), *The Boy Jesus, and other Sermons*, 3/6 net.
Whitelaw (T.), *Old Testament Critics*, cr. 8vo, 7/8
Wilson (J. M.), *Six Lectures on Pastoral Theology*, 3/6 net.

Law.
Lacey (T. A.), *A Handbook of Church Law*, 12mo, 3/6 net.
Moloney (M.), *Registration of Voters*, cr. 8vo, 6/ net.

Fine Art and Archaeology.
Broome (F.), *Decorative Brushwork for Schools*, 4to, 7/6 net.
Wright (A. G.), *Simple Methods for testing Painters' Materials*, cr. 8vo, 5/ net.

Poetry and the Drama.
Grey (C.), *Some Greek Plays*, cr. 8vo, 2/6 net.

Music.
Mason (D. G.), *From Grieg to Brahms*, cr. 8vo, 7/ net.
Six Songs from the 'Jungle Book,' Music by D. Bright,
folio, sewed, 3/6 net.

History and Biography.
Alderson (B.), *Arthur James Balfour: the Man and his Work*, roy. 8vo, 10/6
Gulick (C. B.), *The Life of the Ancient Greeks*, 6/ net.
McCarthy (J.), *British Political Leaders*, cr. 8vo, 7/6 net.
Markham (F.), *Recollections of a Town Boy at Westminster, 1849-55*, roy. 8vo, 10/6 net.
Morel (E. D.), *The British Case in French Congo*, cr. 8vo, 6/
Palgrave (Sir R. F. D.), *Oliver Cromwell*, cr. 8vo, 4/6 net.
Robinson (J. H.), *An Introduction to the History of Western Europe*, cr. 8vo, 7/8
Thomson (J. H.), *The Martyr Graves of Scotland*, 8vo, 7/8
Webster (W. C.), *A General History of Commerce*, cr. 8vo, 6/6
Willson (T. B.), *History of the Church and State in Norway*,
8vo, 12/6 net.
Yellin (D.) and Abrahams (I.), *Maimonides*, cr. 8vo, 2/6 net.

Geography and Travel.
Guide to Switzerland, 12mo, 5/ net.
Hudson (W. H.), *Hampshire Days*, 8vo, 10/6 net.
Snell (F. J.), *A Book of Exmoor*, cr. 8vo, 6/
Sykes (C. A.), *Service and Sport on the Tropical Nile*,
extra cr. 8vo, 12/ net.
Webb (F.), *From the Alps to the Riviera*, cr. 8vo, 2/6

Sports and Pastimes.
Hartley (G. W.), *Wild Sport with Gun, Rifle, and Salmon Rod*, roy. 8vo, 10/6 net.
Melrose (C. J.), *Bridge Whist: its Whys and Wherefores*,
cr. 8vo, 3/6 net.
Sanford (L. C.), *The Waterfowl Family*, cr. 8vo, 8/6 net.

Education.
Boardman (J. H.), *Practical School Method*, cr. 8vo, 5/ net.

Science.
Badoock (R. H.), *Diseases of the Heart and Arterial System*,
8vo, 25/ net.
Dodson (J.), *The Doubling and Manufacture of Cotton Threads*, 8vo, 10/6 net.
Flemming (L. A.), *Practical Tanning*, roy. 8vo, 25/ net.
Guy (A. E.), *Experiments on the Flexure of Beams*, 9/ net.
Hird (D.), *An Easy Outline of Evolution*, cr. 8vo, 2/6 net.
Massee (G.), *A Text-Book of Plant Diseases caused by Cryptogamic Parasites*, cr. 8vo, 5/ net.
Myrick (H.), *The Book of Corn*, 8vo, 7/8
Raiser (F.), *The Hardening and Tempering of Steel*, translated by A. Morris and H. Robson, cr. 8vo, 5/ net.
Skinner (W. R.), *The Mining Manual for 1903*, 8vo, 21/

General Literature.
Benson (B. K.), *Old Squire*, cr. 8vo, 6/
Brookfield (Mrs. C.), *The Diary of a Year*, cr. 8vo, 6/
Burdett's Hospitals and Charities, 1903, cr. 8vo, 5/ net.
Burnie (R. D.), *Idle Hour Flights*, 12mo, 2/6 net.
Butler (S.), *The Way of all Flesh*, cr. 8vo, 6/
Dickens (C.), *Collected Papers*, 8vo, 3/6
Fifteenth-Century Prose and Verse, with an Introduction by A. W. Pollard, 8vo, 4/ net.
Glasier (A.), *Knitters in the Sun*, cr. 8vo, 6/
Greenland (W. K.), *The Seekers*, cr. 8vo, 3/6
Haggard (A. C. P.), *Sporting Yarns spun off the Reel*,
cr. 8vo, 6/ net.
Harrison (F.), "Parson Dick," cr. 8vo, 3/ net.
Highton (A. C.), *William de Winton*, cr. 8vo, 6/
India and India Office List for 1903, 8vo, 10/6
Jackson (W. S.), *Nine Points of the Law*, cr. 8vo, 6/
La Bruyère and Vauvenargues, *Selections*, translated by E. Lee, 1to, 3/6 net.
Later Stuart Tracts, with an Introduction by G. A. Aitken,
8vo, 4/ net.
New Eden (The), cr. 8vo, 4/
Oxenham (J.), *Bondman Free*, cr. 8vo, 6/
Perry (B.), *The Study of Prose Fiction*, cr. 8vo, 6/ net.
Portsmouth (M.), *Doctor John*, cr. 8vo, 3/6
Proctor (F. B.), *Maranatha*, cr. 8vo, 3/6 net.
Stephens (C.), *A Commonplace Story*, cr. 8vo, 3/6
Story of Cupid and Psyche, translated by C. Stuttaford,
roy. 8vo, 10/6 net.
Swift (J.), *Prose Works*, Vol. 6, *The Draper's Letters*,
edited by T. Scott, cr. 8vo, 3/6
Vane (F.), *Back to the Mines*, cr. 8vo, 6/
Wilkins (M. E.), *The Wind in the Rose-Bush, and other Stories of the Supernatural*, cr. 8vo, 6/

FOREIGN.

Theology.
Ecklin (A. F.), *Erlösung u. Veröhnung*, 6m.
Hoffmann (J.), *Das Abendmahl im Urchristentum*, 4m.
Seitz (A.), *Die Heilswendigkeit der Kirche nach der altchristlichen Literatur bis zur Zeit des hl. Augustinus*, 8m.
Thureau-Dangin (P.), *La Renaissance Catholique en Angleterre au XIXe Siècle*, part 2, 7fr. 60.

Fine Art and Archaeology.
Bethé (E.), *Terentius: Codex Ambrosianus photographice depictus*, 200m.
Cladel (J.), *Auguste Rodin pris sur la Vie*, 3fr. 50.
Marcel (H.), *J. F. Millet*, 2fr. 50.
Séailles (G.), *Léonard de Vinci*, 2fr. 50.
Steffens (F.), *Laténiische Paläographie: Part 1, Bis Karl den Grossen*, 14m.

Drama.
Glachant (P. et V.), *Essai Critique sur le Théâtre de Victor Hugo*, 3fr. 50.

History and Biography.
Daragon (H.), *Voyage à Paris de S.M. Edouard VII.*, 3fr. 50.
Grouchy (Vicomte de) et Guillois (A.), *La Révolution Française: Correspondance du Bailli de Virieu*, 7fr. 50.
Heyne (M.), *Fünf Bücher deutscher Hausaltertümer: Vol. 3, Körperpflege u. Kleidung bei den Deutschen*, 12m.
Mathieu (Cardinal), *Le Concordat de 1801*, 7fr. 50.
Taphanel (A.), *Mémoires de Manseau*, 15fr.

Geography and Travel.
Wegener (G.), *Deutschland im Stillen Ozean, Samoa, Karolinen, Marshall-Inseln, Marianen, &c.*, 4m.

Philology.
Lippert (J.), *Ibn Al-Qifti's Ta'rih Al-Hukama'*, 38m.

Science.
Dantec (F. le), *Traité de Biologie*, 15fr.

General Literature.
Blumenthal (O.), *Schachminiaturen: Neue Folge*, 7m. 50.
Charpentier (A.), *L'Amoureuse Rédemption*, 3fr. 50.
Maël (P.), *Petite-fille d'Amiral*, 3fr. 50.
Marguerite (P. et V.), *Zette*, 3fr. 50.
Mary (J.), *La Bande des Trois*, 3fr. 50.
Villetard (P.), *Mr. et Mme. Bille*, 3fr. 50.

R. H. STODDARD.

THE death of Mr. Richard Henry Stoddard on the 12th inst. removes a venerable and accomplished American man of letters who had many English friends. For over forty years an introduction to Mr. Stoddard meant, to an English literary man, a welcome from intellectual New York.

Mr. Stoddard was born at Higham, Mass., on July 2nd, 1825, but lived nearly all his life in New York. He began his literary career when quite a youth by contributing prose and verse to various periodicals, and in 1849 issued privately a little volume of forty-eight pages of verse under the title 'Footprints,' of which he appears to have quickly repented. Of this little book only six copies are known, and one of these contains an autograph letter, dated August 18th, 1886, from the author, in which he says:—

"If you ever come across (but you never will) my first little volume of verses, 'Footprints,' you will have a rare book, one of the rarest in America, but not so rare as it ought to be. It sold to the extent of one copy, and I burnt up the edition."

One of these six copies was priced at 150 dollars by a New York bookseller in 1899. In 1852 Ticknor, of Boston, published a volume of his 'Poems,' and in this year he became attached to the *Knickerbocker*. His literary work was not, apparently, very remunerative, for in 1853, through the influence of Nathaniel Hawthorne, he obtained an appointment in the Custom House at New York, where he remained until 1870, when he became General McClellan's confidential clerk in the dock department for about three years. For about twelve months he held the post of city librarian in New York.

Mr. Stoddard's publications are very numerous, and include 'Adventures in Fairyland,' 1853; 'Town and Country,' 1857; 'Songs of Summer,' 1857; 'Life, Travel, and Books of A. von Humboldt,' 1860; 'The Loves and Heroines of the Poets,' 1861; 'The King's Bell,' 1862; 'The Story of Little Red Riding Hood,' 1864; 'The Children of the Wood,' 1865; 'An Horatian Ode' on Abraham Lincoln, 1865; a collection of 'Melodies and Madrigals,' edited by him, 1865; 'Golden Leaves from the Late English Poets,' 1865; 'Putnam the Brave,' 1869; 'The Book of the East,' 1871; 'A Century After,' 1876; an "anecdote biography" of Shelley, 1876; monographs on Poe, 1875, Bryant, 1879, Longfellow, 1882, and Washington Irving, 1886; a complete edition of his poems, 1880; an anthology of English verse, in collaboration with W. J. Linton, 1883, republished in this country by Kegan Paul & Co.; 'The Lion's Cub,' 1890, &c. He also edited and amplified Griswold's 'Poets of America,' 1873; 'Female Poets of America,' 1874; and

"The Bric-a-Brac Series," in eight volumes, for Scribner, Armstrong & Co., 1875, consisting of the condensed reminiscences, autobiographies, &c., of Chorley, Planché, Young, Barham, Moore, Jerdan, Thomas Raikes, Michael Kelly, John O'Keefe, John Taylor, Greville, &c., with very pleasantly written prefaces by the editor. Mr. Stoddard was one of the leading reviewers on the *New York World* from 1860 till 1870, and afterwards, for many years, on the *Mail* and the *Mail and Express*. He edited a short-lived illustrated periodical, the *Aldine*. The foregoing catalogue of Mr. Stoddard's literary and editorial labours, long as it is, is not by any means exhaustive.

Mr. Stoddard's friends were legion; many of them had perhaps a higher appreciation of his poetic genius than is likely to be ratified by posterity, but many of his poems have the true poetic ring. His intimate friend W. J. Linton says in his 'Memories,' 1895: "Stoddard I believe to be the highest poetic genius now living in America, his work always good, always of the very highest character"; and equally high praise might be quoted from other quarters. One of Mr. Stoddard's earliest English correspondents and friends was the late Dr. W. C. Bennett, the song-writer. His letter to Bennett, as far back as January 15th, 1853, on literary and other matters, is worth quoting, as showing that we may hope for an interesting and entertaining volume of Stoddard's 'Life and Letters':—

"I found your letter waiting for me at the *Tribune* offices. I need not say that I read it with pleasure, nor that it cost me a deal of trouble to read it; of all the cramp, d— bad hands in the world commend me to yours. If your genius is equal to the unintelligibility of your pothooks, you are a second Shakespeare. But all great men write bad hands, and that consoles me."

In another letter to the same, written on November 22nd, 1852, Stoddard observes:—

"You must see and know a good many fine people in your parts. I should like to meet and know Hunt, Miss Mitford, Procter, the Brownings, and so forth. The sight of a truly great man or woman—none of your shams and would-be's—is a great quickener of life and ambition; Shakespeare's call-boy must have learned to say smart things. Longfellow is more popular with you than with us; he sells pretty well here, but in the opinion of literary men he does not rank high. We think him pretty, not beautiful.....Thackeray is here, and his lectures bid fair to be popular. His books—'Vanity Fair,' for instance—are very fine, but very uncomfortable; he is a great deal too knowing. Do you know the Brownings? They are popular here among people of fine taste, but don't sell, more's the pity."

Of late years Mr. Stoddard came to be known as the Nestor of American literature. He has left, in addition to his numerous books, at least one important monument which will keep his memory green in New York—the very fine collection of autograph letters, manuscripts, first editions, &c., which he presented to the Authors' Club a short time ago, and of which an account appeared in the *Athenæum* of February 21st last.

W. ROBERTS.

"MORE HINTS ON ETIQUETTE": WAS THACKERAY THE AUTHOR?

IN an article on "Pseudo-Dickens Rarities" contributed to the *Athenæum*, September 11th, 1897, I gave particulars of an amusing "skit" upon a curious little work entitled 'Hints on Etiquette and the Usages of Society: with a Glance at Bad Habits,' 1836, by *Αἰωυός*. The "skit" was designated 'More Hints on Etiquette, for the Use of Society at Large, and Young Gentlemen in Particular,' by *Ψευδαἰωυός*, and was published in 1838, with woodcut illustrations by George Cruikshank. Hitherto it has been assumed that Dickens wrote the parody, 'More Hints'; but, as I pointed out in the above-mentioned article, there is no evidence of the fact, either internal or external. Now I believe I have made a discovery. In an American literary journal called the *Bookmark* (June, 1887) the writer of an article on the

subject of a Thackeray bibliography refers to a note-book of Thackeray, and quotes therefrom the following entry, under date January 4th, 1838: "Wrote a little *Etiquette* and read *Life of George IV.*" The writer confesses that he is unable to unravel the allusion; but is it not fair to regard it as a clue to the mystery of the authorship of 'More Hints on Etiquette,' published by Tilt during that very year? Thackeray, be it said, is far more likely than Dickens to have employed a Greek pseudonym, while the style of 'More Hints,' in respect of language and composition, corresponds more exactly with that of "Titmarsh" than of "Boz." The evidence here brought forward certainly favours the conclusion that Thackeray (not Dickens) was responsible for the text. F. G. KITTON.

CELTIC LITERATURE.

92, Ashdell Road, Sheffield, March 16th, 1903.

In an article dealing with Irish literature that appears in this week's *Athenæum* complaint is made that neither "in the preface, notes, or general pages" of a recent translation of 'The Courtship of Ferb' is any knowledge shown of new Irish literary movements nor any allusion made to the Gaelic League. It is surely unnecessary to allude to these sufficiently well-known movements in every work which has an Irish romance as its subject, and it would be as unreasonable to expect an allusion to the Gaelic League in an edition of 'The Courtship of Ferb' as it would be to regard an edition of the 'Volsunga Saga' as incomplete because no allusion was made in it to the works of Ibsen.

'The Courtship of Ferb' is a classic romance, written 900 or 1,000 years ago in a language which differs from modern Irish in grammar, spelling, and (if the indications of metre are any guide) in pronunciation. The translation of the romance was intended to give an English presentation of this ancient classic in such a form as might help to arouse interest in the old literature; it is based on a literal German translation of the text of MSS. of the twelfth and fifteenth centuries by one of the first Old Irish scholars of the day; and no allusion to the work of the Gaelic League should, so far as I see, be expected in such an edition. That the original romance is worthy of attention I am sure; faults in scholarship on the part of the translator can, perhaps, be pointed out by students of Old and Middle Irish; and whether the form in which it is presented is such as to produce the desired effect is of course open to criticism; but it is hardly fair to object to the translation because no mention is made in it of literary movements in Irish literature which have no special bearing on the romance in question, and but little on the cycle of which it forms a part.

The mention of the "Celtic spirit" in the preface is, as I think your reviewer will see upon second thoughts, precisely on the same lines as his own—viz., that a "vague, wistful, elusive" character is not the only thing to be expected from an Irish romance; and the allusion to it was made just because this character is absent from the romance in question. Your reviewer's only specific objection to the edition is that he "doubts whether Queen Maev was ever generally regarded as queen of the fairies." The word "generally" does not appear in the note objected to; for the fact that Maev has been so regarded reference may be made, among other passages, to a note on p. 69 of 'The Wind among the Reeds,' by Mr. W. B. Yeats (second edition, 1899). A. H. LEAHY.

I CANNOT see why my friend Mr. Leahy should be censured for not having talked at large about the Gaelic League and the "Irish literary movement" in an introduction to an old Irish heroic romance. Why should he have done so? Is a translator, say, of the 'Chanson de Roland' expected to expatiate upon Mallarmé and the "Mouvement Symboliste"?

The term "Celtic spirit" has been outrageously abused. True! but there is a sense in which its use is legitimate, and this legitimate use is by no means restricted, as your reviewer would seem to contend, to the case of works written in a Celtic tongue. Again, whilst it is manifestly absurd to describe that "spirit" as "vague, elusive, wistful," if it is implied that these are its exclusive characteristics, yet there is some justification for the description. What is that justification? How did the description originate? In virtue of what circumstances has it been maintained? These are questions worth a moment's consideration. It will hardly be contested that the two chief factors in the constitution of the current, if not correct, opinion about the Celtic spirit have been Macpherson's 'Ossian' and the Old Welsh poems put in the mouth of Llywarch Hen. Both affected Matthew Arnold profoundly, and Arnold it is from whom the English-speaking world has accepted its view of the Celtic spirit. I could wish for no better illustration of the point on which I join issue with your reviewer than Macpherson's 'Ossian.' Here is an eighteenth-century production, conceived and originally composed in English, connected but slightly with the genuine mediæval Ossianic literature, differing from it in form, style, description, and characterization of the personages or of nature, differing from it in tone, in temper—indeed, in everything. How absolute is this difference in one special respect can now be made apparent to any one who will compare any description of nature in Macpherson with the genuine ninth-century remains of Ossianic nature-poetry brought together by Prof. Kuno Meyer in his 'Old Irish Songs of Summer and Winter.' I could not, it will be seen, speak more strongly against Macpherson's claim to represent in any sense the genuine Ossianic tradition. Yet I should as strongly demur to any denial of his claim to be regarded as an exponent of the "Celtic spirit."

As regards living writers, strife centres round the names of Mr. Yeats and Fiona Macleod. I may fairly claim to know whatever of archaic in Celtic literature has been translated—archaic either in date of record or as regards the stage of culture to which it belongs; I may fairly claim that twenty years' diligent and loving study of this archaic Celtic lore gives me some right to be heard. To me, then, it seems impossible not to recognize in Mr. Yeats a true inheritor and developer of an immemorial tradition. True, as a man of genius, he could not but enrich and greatly modify that tradition; true, a wide, deep, and varied non-Celtic literary culture is apparent in his works. But his genius might have been equal, his literary culture equal; his work would have been vastly different had he not, in some way, inherited the Celtic spirit. I am aware that many genuinely Celtic Irishmen will not allow that he is an exponent of that spirit, but this I must needs regard as another instance of that lack of critical insight which is, I suppose, the most marked defect in the intellectual equipment of the Celtic race.

Fiona Macleod's case is even more to the point. Her range of conception and expression is narrower and more intense than that of Mr. Yeats. I could hardly quarrel with whose maintained that she over-emphasizes one strain of the Celtic mood; upon her, too, there weighs heavily the Macpherson tradition which has affected Irish Gaelicdom but slightly. Yet I challenge any reader of insight who has absorbed (mere reading will not suffice, they must be suffered to soak in) Islay's 'Popular Tales' or Mr. Carmichael's 'Carmina Gadelica' to take up a story by Fiona Macleod and not recognize the kinship of conception, tone, spirit, between her work and the tales, the legends, the chants, that have lived in the hearts of the Gaelic peasants for the last thousand years.

As if to enable me to clinch my contention

your reviewer mentions the Irish version of Mr. Moore's 'Untilled Field.' Mr. Moore is an Irishman; he is clever enough, did he give his mind to it, to write his stories in Irish instead of getting them translated. But though he did so that would not make them manifestations of the "Celtic spirit"; they would still be examples of an art morally, intellectually, æsthetically alien to, opposed to—I had nigh said repugnant to—the genius of the Celtic race as it manifested itself in literature for over 1,500 years. In its strength, as in its weakness, Mr. Moore's work is un-Celtic—for the present, at least. I add these words, for who can say the Gael must necessarily develop in the future along the old lines? An Irish Balzac may some day arise; the "Celtic spirit" may be transformed into a likeness of that of France, instead of, as in the past and present, differing from it more vitally and essentially than from any other expression of man's heart and brain. I can only take things as they are, and, thus taking them, I assert—and emphatically assert—that the Celtic spirit (or shall we say a Celtic spirit?) is apparent in the works of several writers using the English tongue—apparent in a more marked degree, perhaps, than in any work at present being written in any Celtic tongue. ALFRED NUTT.

* * We understood that the new Irish literary movement included a revival of old Irish writings. Arnold's views on the Celtic spirit appeared as long ago as 1867. We did not accept them entirely then, nor are we pledged to them now.

'WYNNERE AND WASTOURE.'

Clarendon Press, Oxford.

MR. NEILSON's letter does credit to his forensic ingenuity; but your readers are a different kind of audience from a common jury, and will be little impressed by the bursts of impassioned scorn which the skilled advocate finds so effective a means of disposing of inconvenient arguments.

To disentangle the many things which Mr. Neilson seems to me to have confused would require many times the utmost amount of space you would be likely to allow me for the purpose. On this account I propose, instead of attempting any direct reply to his arguments (or rather assertions), to examine his treatment (in 'Huchown of the Awle Ryale') of the heraldry of the banners which the poet assigns to the four mendicant orders, whom he represents as so many divisions of the army of Wynnere. This is one of the points on which Mr. Neilson has himself laid stress in his letter, so that I cannot be charged with the unfairness of selecting a confessedly weak spot for attack. To convince Mr. Neilson of anything whatever is a task far beyond my ambition; but I am not without hope that if I can succeed in placing in their true light the methods of reasoning displayed in this portion of his work, your impartial readers will be of opinion that any further consideration of his views on this poem has become superfluous.

With regard to the explanation of the devices on the four banners, there seem to be, antecedently to investigation, three conceivable hypotheses, any one of which may turn out to be correct. In the first place, the devices may be those which were actually borne, in heraldic or quasi-heraldic fashion, by the respective orders. In the second place, the poet may have invented for the four orders such devices as he thought emblematically appropriate to their character or history. And, thirdly, each of the four orders may be represented as displaying the bearings of some one of its prominent members or champions. It is, of course, possible that the true explanation may not be the same in all the four cases; but it seems natural to expect that each of the banners is to be accounted for in one or other of these three ways.

Mr. Neilson's explanation, however, does not.

accord with any of the three hypotheses which I have mentioned. According to him, the devices on the banners are somewhat inaccurate, but still unmistakably recognizable renderings of the arms borne by certain Scottish secular lords and knights, who are not known to have had any connexion whatever with the orders of friars on whose standards their insignia were portrayed. As the Scottish personages referred to were well known to Sir Hew of Eglintoun, the alleged fact is taken as an argument in favour of his authorship of the poem. Now, it appears to me that if the poet acted in the manner ascribed to him he did a very irrational thing. However, I am not prepared to maintain that it is impossible that he can have done so. The good Sir Hew may have had an ungovernable propensity for blazoning his friends' arms, or colourable imitations of them, in season and out of season. The proposed explanation is, therefore, not to be rejected without examination. Let us carefully compare the poet's descriptions of the four banners with the Scottish arms from which Mr. Neilson asserts that they are derived. If it should turn out that in all the four cases Mr. Neilson's explanation is (even in a slight degree) more likely to be right than wrong, we must admit that his argument for Sir Hew's authorship has considerable force. If, on the other hand, it should be clearly shown that the resemblances on which he relies are altogether illusory, the negative will, indeed, not have been proved, but the reader will not fail to draw certain definite conclusions with regard to the general trustworthiness of Mr. Neilson's methods of investigation.

The banner of "sayn Franceys folke" is described as white with six galleys sable. After the description of the banner follows that of the equipment of the soldiers who march under it:—

Iche one has a brown brase with bokels twayne.
L. 158.

What this signifies may be learned from ll. 112-13, where the Black Prince is said to be armed

with brases of brown stele brauden full thikke,
with plates bukede at þe bakke þe body to jeme.

The word *brase*, both in singular and plural, means "the portion of a suit of armour covering the arms." The humour of l. 158 lies in the incongruity of representing the Franciscans (who, the poet remarks, "fechtyn bot seldom") as warriors regularly arrayed for battle. Possibly the substitution of "a brown brase" for "brases of brown stele" involves a punning allusion to the brown-grey dress of the friars; but this is open to doubt. Mr. Neilson imagines that the "brown brase with two buckles" belongs to the description of the banner, which he says "has six galleys of sable, each with a brase (or bend) and two buckles." The unwary reader will infer that *brase* is a recognized heraldic synonym for "bend"; but this interpretation has been extemporized for the occasion. Mr. Neilson goes on to say that "the galleys sable indicate John of the Isles, and the bend and two buckles his wife, Margaret de Vaus, whose grandfather bore a bend with two 'cinquefoils' (?), which perhaps were buckles (Bain's 'Calendar,' ii. 545)." The guess that the doubtfully identified objects on the seal "perhaps were buckles" is not, as one would suppose, taken from the 'Calendar,' but is Mr. Neilson's own. Mr. Neilson is aware that John is recorded to have borne only one galley; but then Geoffrey of Monmouth speaks of six kings of the Isles, and the Scottish lordship of Man was held by the service of six galleys. Mr. Neilson's explanation of the Franciscan banner is arrived at by conjuring the soldiers' harness off their backs into their flag, transforming the Vaus "cinquefoils" into buckles, and inventing a brand-new heraldic term. These are energetic measures; Mr. Neilson might without vainglory adopt the

celebrated motto of Orator Henley, "Inveniam viam aut faciam."

Hardly less wonderful, as an instance of triumph over difficulties, is Mr. Neilson's explanation of the banner of the Dominicans, which, the poet tells us (ll. 163-6),

was brayde appon lofte,
with bothe the Brerdes of blake, a Balke in the myddes,
Reghte siche as the sonne is in the someris tyde
when it hase moste of þe maye one Missomer euen.

I must ask the reader to grant provisionally (if the certainty of the correction is not obvious to him) that *balke* in l. 164 is a mistake for *balle*. (It is well known to scholars that the confusion of *ll* and *lk* is one of the very commonest errors of scribes in the fifteenth century.) The banner of the Dominicans, then, has sable at both edges, and a ball like the midsummer sun in the middle. Now the arms of the Dominican Order were: "Argent, chapé sable, on the first a dog holding in its teeth a torch with which it illuminates an orb crossed proper" (Woodward's 'Ecclesiastical Heraldry,' p. 143). The reader, if he is one of those whom Mr. Neilson calls "purblind critics," will fancy that he now sees where the poet got his description. Mr. Neilson, however, will doubtless continue to prefer his own explanation, which is as follows: "With both 'brerdes' (or bordures) of black and a balk (or void) in the middle, it plainly [!] denotes the Balliol orle with field of silver ('Roll of Caerlaverock,' ed. Wright, p. 25)." The 'Roll' says that the Balliol banner was white with a red shield voided of the field. It will be observed that this banner resembles the Dominican banner of the poem in having a white ground; and although there is, it is true, no other visible point of resemblance between the two, yet to the eye of faith their essential identity is none the less "plainly" evident. The source of Mr. Neilson's belief in this identity appears to be his knowledge that *brerde*, *bordure*, and *orle* are words that have a certain affinity of primary or etymological meaning. This is sound philology; but, as Mr. Neilson has so often urged, philology is misleading when misapplied. It may be remarked that even if *balke* had been the true reading, it could not mean "a void," for the word in that sense is, like *brace* for "a bend," peculiar to Mr. Neilson's own cryptic dialect.

In what the poet says of the other two orders, the Austin Hermits and the Carmelites, he has fallen into a confusion which his editor has only in part observed. He has attributed to the Austins the honour that belonged to the Carmelites, of being the order specially devoted to the service of Our Lady; and he has clothed the Carmelites with the black leather belt which was the distinguishing mark of the Austins. Whether he has also transposed the banners I do not know; but, taking the description as it stands, we find that the banner of the Austins was white with three boars' heads, and that of the Carmelites is said to be of "sendell," and contextually implied to be white. Of the attire of the Austins nothing is said; but of the dress of the Carmelites the poet gives the following description, which, as was observed above, involves a mistake:—

and so are they alle
whitte as the whalles bone, who so the sothe tellys,
with beltyes of blake boeled togeder;
the poyntes pared off rownde, þe pendant awaye,
and alle the lether appon lofte that on lowe hongeth
schynethe alle for scharpynynge of the schaynyng
iren.

Apparently the Austin Hermits (not the Carmelites, as here erroneously said) were in the habit of using their black leather belt as a razor strop.

Now of course Mr. Neilson has no difficulty in finding for these two banners an explanation which he regards as perfectly certain. The banner with three boars' heads (one of the very commonest of armorial bearings, by the way) "is either that of Sir Robert Erskine or of Sir

John Gordon"—two Scottish knights well known to Sir Hew of Eglintoun. In dealing with the banner of the Carmelites Mr. Neilson repeats his former mistake of regarding the account of the costume of the soldiers as a part of the description of their flag, and so he tells us that the banner is "argent with a belt buckled." This, it seems, represents the arms of Sir Norman Lesley, "Argent, a bend with three buckles." In the new glossary the heraldic bend is the interpretation of *belt* as well as of *brace*.

Mr. Neilson appends to his account of the heraldry of the banners the ingenuous remark that "the arms are not exact and the tinctures are altered, but probably no herald would dispute the likelihood of these identifications." I have heard many severe things said about heralds, but never anything equal to this. I tremblingly hope that Mr. Neilson may be mistaken. Possibly the editor of the *Ancestor* might be able to allay my uneasiness.

I think the reader will now have perceived that Mr. Neilson (at least when under the influence of the "Huchown" obsession) belongs to the large class of clever persons who choose their conclusions first and find their evidence afterwards. When there happen to exist any good reasons for his preconceived view, his admirable acuteness and industry seldom fail to discover them. Unfortunately, when good reasons are not to be had, he is able to make himself perfectly comfortable with bad ones. There are not a few things in his book which I regard as highly valuable, but the value of what he has written on 'Wynnerne and Wastoure' appears to me to be less than nothing.

The arguments adduced by Mr. Gollancz fail to convince me that the 'Parliament of the Three Ages' is by the same author as 'Wynnerne and Wastoure.' It may be so, but Mr. Gollancz has not taken into account a possibility that seems to me worthy of serious consideration—viz., that the 'Parliament' may be an imitative composition—in fact, something like a cento—based on 'Wynnerne and Wastoure' and some other alliterative poems. One of Mr. Gollancz's minor arguments appears to rest on a misinterpretation. He says that in both poems there occur instances of a peculiar use of *-ande* as the suffix of a verbal noun: *makande* (which he renders "making, profit") in the 'Parliament,' and *havande* ("having, possessions") in 'Wynnerne and Wastoure.' But I think the context clearly shows that *makande* has not the meaning assigned to it; but is the Old Norse *makind*, comfort or ease; while *havande*, if not a scribal error for *havyngne*, may very well be a present participle with an anacoluthic construction.

In l. 145 of 'Wynnerne and Wastoure' Mr. Gollancz has inadvertently misprinted "iche one hafe" for *iche one hase* (=each one has), and explains his misreading in a foot-note as equivalent to "on iche ha[l]f[e]." He has probably by this time discovered for himself this curious mistake. HENRY BRADLEY.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 13th and 14th inst. the following books from the library of Mr. G. B. Baker-Wilbraham: *Autori Classici Italiani*, 150 vols., bound by Hering, Milano, 1803, &c., 50*l.* *Cesar*, Barbou's edition, 1755, bound by Derome, 8*l.* *Celsus de Medicina, editio princeps*, 1478, 7*l.* 12*s.* 6*d.* *Cicero, Opera, recens. Lallemand*, Barbou edition, 14 vols., bound by Derome, 1768, 20*l.* *Daniell's Oriental Scenery*, coloured, 1795-1808, 33*l.* 10*s.* *Defoe's Robinson Crusoe*, 3 vols., first edition, 1719-20, 15*l.* *Demoustier, Lettres sur la Mythologie, grand papier vélin, morocco*, Paris, 1809, 13*l.* 10*s.* *Dibdin's Tour in France and Germany*, large paper, a few extra illustrations, 1821, 23*l.* 10*s.* *Ferrario, Le Costume Ancien et Moderne*, 18 vols., Milan,

1815-29, 13l. 15s. Description Générale de la France, 12 vols., 1781-1802, 12l. 5s. British Gallery, plates coloured as drawings, 1818, 30l. La Galerie Royale de Dresde, 2 vols., bound by Hering, 1753-7, 12l. 5s. Houghton Gallery, 1788, 40l. Stafford Gallery, plates coloured as drawings (one wanting), 1818, 30l. 10s. Horatius, Didot, 1799, printed on vellum for Marshal Junot, 29l. Houbraken's Heads (100 portraits only), 11l. 10s. Le Sage, Gil Blas, Didot, 1799, duplicate set of plates, 23l. Longus, Daphnis et Chloe, Didot, 1802, printed on vellum, 13l. Louis XV. Sacre, finely bound by Derome, 1722, 26l. Mathias's Pursuits of Literature, extra illustrated with 200 portraits, 1812, 14l. 5s. Milton's Paradise Lost, 1668, 26l. Montesquieu, Temple de Gnide, 1772, 20l. 10s. Musée Français et Musée Royal, proofs, 6 vols., 1803-18, 39l. Tableaux des Campagnes de Napoléon en Italie, coloured, Paris, 1806, 16l. 5s. Le Mire and Basan's plates to Banier's Ovid, 1767-71, 39l. Pennant's Tour in Scotland, extra illustrated, 3 vols., 1776, 68l. Histoire d'Henri le Grand, extra illustrated, Paris, 1816, 27l. Petrarca, 1541, Madame de Pompadour's copy, 11l. 5s. Plautus, 3 vols., old morocco by Derome, Paris, Barbou, 1759, 12l. Tableaux de la Révolution Française, papier vélin, Paris, 1804, 27l. Sallust, Juvenal, Persius, and Velleius Paterculus, 3 vols., bound by Derome, Paris, Barbou, 1754, 18l. 10s. Boydell's Shakespeare, 100 plates, 9 vols., morocco extra, 1802, 26l. 10s. Tacitus, 3 vols., bound by Derome, Paris, Barbou, 1760, 16l. Leigh's Panorama of the Thames from London to Richmond, coloured, n.d., 10l. 5s.

Literary Gossip.

A MEMOIR of Miss Anna Swanwick, who will be remembered by many as a lifelong worker for the good of her sex, and as translator of 'Faust' and the Trilogy of Æschylus, will be published before long by Mr. Fisher Unwin. Miss Swanwick was an intimate friend of Martineau, Channing, and Newman, and the book will contain her reminiscences of them, as also of Gladstone, Carlyle, Browning, and other notable people. The memoir has been compiled by Miss Mary L. Bruce, Miss Swanwick's niece, and will be illustrated by portraits.

A MEMOIR of the late Dean Farrar, authorized by his family, is now being prepared by Dr. R. A. Farrar, his eldest son. It will be published by Messrs. Nisbet & Co. at an early date.

THE *Cornhill Magazine* for June opens with a poem by Mr. Thomas Hardy, entitled 'The Pine Planters.' There is also a parody of Mr. Henley's recent poem 'Speed,' entitled 'Autocarmen Sæculare,' by G minor. 'John Wesley in his own Day,' by Canon Overton, celebrates the bicentenary of the great preacher's birth. Science is represented by an article on 'Radium,' in which Mr. W. A. Shenstone describes the latest discoveries as to its nature and activities. In '.....Nisi Serenas' the Rev. H. D. G. Latham describes the excursions of his East-End Boys' Club, and an experimental *rapprochement* between them and a country squire who invites them to his house. Mr. J. M. Attenborough gives an account of the life and works of the forgotten farm-labourer and poet, Stephen Duck. The series "Prospects in the Professions" deals this month with 'Medicine.' Short stories are 'The Chronicler of the Baglioni,' by Mr. Albert Kinross, and 'An Incident in Guer-

rilla Warfare,' the scenes of which are laid in mediæval Italy and India respectively. Urbanus Sylvan contributes a Provincial Letter concerning Canterbury; and 'Two Gentleman Commanders,' by Mr. W. J. Fletcher, is a pendant to his former article on the 'Tarpauling Captains'; while Mr. Percy F. Rowland, whose book on Australia we recently noticed, writes on 'A Wilderness of Monkeys: being Studies of English and Colonial Children.'

THE first of a series of 'Personalities: Political, Social, and Various,' by Sigma, is begun in the June *Blackwood*. This first part deals with Harrow in the early sixties, and gives reminiscences of Palmerston, Lord John Russell, Bishop Colenso, Lord Brougham, Sir Robert Peel, Dean Farrar, Lord George Hamilton, Mr. Labouchere, Lord Tweedmouth, Archbishop Davidson, Mr. Justice Ridley, Sir Francis Jeune, and others. The number also contains a short story, 'The Climax,' by Mrs. Thurston. There is a nautical ballad by May Byron, entitled 'The Privateers, 1540-80'; a second instalment of 'Cosas de España,' by a late resident in Spain; and an account of a drive 'To the South Coast by Turnpike Road.' Other articles are 'Lance, Sword, and Carbine'; 'The Pleasure of Order,' by "Scelopax"; 'A Great Earthquake,' by Sir Henry Cotton; 'Musings without Method'; and 'Home Defence.' Sir Theodore Martin translates Leopardi's 'Hymn to the Patriarchs.'

Macmillan's Magazine for June contains an article on 'The Colonies and Imperial Defence,' from the pen of Col. Pollock, editor of the *United Service Magazine*; Mr. W. S. Barclay, in 'A Fledgeling Republic,' describes the recent revolution in the South American territory of Acre; 'The Golden Vale,' by Mr. Ernest Ensor, treats of the rich land of Tipperary, its life and associations; Mr. H. H. Dodwell writes on 'Some Principles of Poetic Criticism'; and Mr. E. Vincent Heward traces the history of the planet Venus from Assyrian mythology to the present day. The number also includes 'A Middle-Aged Meditation' of an optimistic character, and a story of a will, entitled 'The Nine Penguin's Eggs.'

MR. H. L. WEINBERG, who for five years has been associated with the publishing house of William Heinemann, has been admitted to a partnership in the firm. Mr. Weinberg is the son of Mr. I. J. Weinberg, of Dundee, and was educated at Trinity College, Glenalmond. There will be no change in the trading name of the firm.

MR. W. P. COURTNEY is hard at work, with two assistants, on his 'Bibliography of Bibliographies,' and believes that he will be able to finish and publish it next year.

PROF. W. H. HUDSON has just sent to press the last pages of his monograph on Rousseau.

THE Marquis de Segonzac's book on Morocco, reviewed in the *Athenæum* a few weeks ago, has helped to inspire an article dealing with French claims in that perturbed country, in connexion with the present highly critical situation there, by Mr. A. J. Dawson, the writer upon and traveller in Morocco. This article will appear in the forthcoming number of the

Fortnightly Review, and is likely to draw comment from both sides of the Channel.

TEMPLE BAR for June contains 'Some Personal Recollections of Mr. Shorthouse,' by Miss Jessie Douglas Montgomery; impressions of men and mountaineering in Albania, by Mr. Reginald Wyon; 'Some Old English Word-Books,' an account of our earliest dictionaries, by Mr. Douglas Forsyth; 'Jottings about Jerusalem,' by Miss Goodrich-Freer; 'Among the Lanes of Hertfordshire,' by Mr. Arthur Grant; and 'Ripe Strawberries,' a poem by Mr. Armstrong White. The complete stories include 'The First and the Second Isabella,' by Miss Evelyn Sharp; 'General Mackenzie's Coup,' by Mr. H. L. Pattinson; and 'Peter's Pilgrimage,' by Mr. St. John Lucas.

AN illustrated article on Durham University will appear in the June *Leisure Hour*, which will also contain an illustrated article on the late Dean Farrar at Canterbury, by Mr. W. Sidebotham. 'The London Polytechnics,' 'Mr. Gladstone in the Secondhand Bookshop,' and 'Dinah Morris from Babyhood to Womanhood' are other papers included.

THE privately issued Ruskin 'Letters to M. G. and H. G.,' which we recently noticed, are now described as "out of print," and have been raised in price. There are still, however, forty-five copies left, for which application may be made to Mrs. Drew, Buckley Vicarage, Chester.

LAST week we credited Miss Norgate's 'John Lackland' to Messrs. Longman, whereas Messrs. Macmillan & Co. are the publishers.

'MY CLIMBS IN THE ALPS AND CAUCASUS,' by the late Mr. A. F. Mummery, is a work which, though it passed through three editions, has for some time been very scarce. A French translation by M. Maurice Pailon, formerly editor of the *Revue Alpine*, is about to appear, and will be issued in Paris by M. Lucien Laveur, and in England by Mr. Fisher Unwin, the original publisher of the book. M. Pailon has written for the French edition a new preface and a memoir of the author, who, it will be remembered, lost his life while climbing in the Himalayas. A portrait of Mr. Mummery will be the frontispiece, and the volume will contain most of the illustrations of the English edition, together with some additional photographs.

PROF. J. DOUGLAS BRUCE, of Knoxville, Tennessee, has ready for press for the Early English Text Society his edition of the 'Morte Arthur' from the Harleian MS. 2252. This romance was first edited by Dr. Furnivall in the sixties.

PROF. ARBER has the whole of the first volume of his 'Term Lists' of eighteenth-century books in type, and hopes to issue it next month.

ARCHDEACON SINCLAIR will contribute an article on Dean Farrar to the June *Sunday at Home*. There will also be an important article on 'Recent Excavations at Gezer,' with several illustrations, by Mr. R. A. Stewart Macalister, of the Palestine Exploration Fund.

THE Parliamentary Papers likely to be of the most general interest to our readers this

week are the General Abstract of Marriages, Births, and Deaths registered in England and Wales in 1902 (1d.); Annual Report of the Fishery Board for Scotland: Part 2, Salmon Fisheries (2s. 4d.); and Scotch Education Department, Code of Regulations for Evening Continuation Classes, 1903 (2½d.).

SCIENCE

MEDICAL BOOKS.

The Imperial Yeomanry Hospitals in South Africa, 1900-2, edited by the Countess Howe, 3 vols. (Humphreys), is a splendid record of work done at a time when, had it not been for the efforts and sacrifices made by private individuals, the amount of suffering caused by the war would have been enormously increased. The work of the Imperial Yeomanry hospitals began at the close of 1899, and ended in 1902 with the presentation of war medals to the staff. The management, as Lord Howe points out in the introduction, was almost entirely in the hands of ladies, with Lady Howe as chairman of the committee. The immense success which resulted from their work is proof of the excellence of the organization. To Lady Howe and Lady Chesham must be given the credit of originating the scheme, and their appeal to the public resulted in the large sum of 127,000*l.* being subscribed. The committee were thereby enabled not only to establish a base hospital of between five and six hundred beds, but also to add to this a field hospital and a bearer company. This gives some idea of the extent of the scheme, and we may add that the staff of the base hospital alone included a total of 190 persons. The bearer company, which did invaluable work, was the only one sent out by civilians. At a later period of the war, when other hospitals were established at Pretoria and Elandsfontein, the base hospital at Delfontein was enlarged to 1,000 beds. The great utility of the Imperial Yeomanry hospitals is shown by the fact that upwards of 20,000 patients were dealt with during the course of the war. The finances, under the management of Mr. Ludwig Neumann as treasurer, resulted in a handsome surplus, with which, we understand, the committee intends to endow a school for the children of yeomen who suffered in the war. It is a fortunate thing for the public that the committee decided to issue the report in the elaborate form it has taken. The three large volumes, furnished with hundreds of excellent photographic views and illustrations, contain the minutest details of the hospital management. The first volume deals with the organization and equipment. The second volume, giving the experiences of the Field Hospital and Bearer Company under Major Stonham, will prove most attractive to the general public. It contains a most graphic account of the Roodewal disaster, at which the Field Hospital arrived most opportunely. Major Stonham points out the inadequacy of the red cross brassard, and of the small red cross flags on the ambulance waggons, as they are inconspicuous in long-range firing, especially when they are dirty. Many of the alleged cases of the Boers firing on our ambulances may have been due to this cause, and Major Stonham states that "we were never fired on in face of the knowledge that we were non-combatants." This portion of the report includes a vivid account of some of the Boer leaders, including De Wet, with whom the members of the staff had exceptional opportunities of making acquaintance. The third volume contains the reports of the medical and surgical officers, and is chiefly of technical interest, though the description of bullet wounds with Röntgen-ray photographs may prove attractive to the lay mind. It is impossible to read Dr. Washburn's report as consulting physician to the Pretoria Hospital

without recalling the loss to the medical profession caused by his untimely death shortly after his return from South Africa. In conclusion we must repeat the hope expressed by the chairman of the committee that this report will be widely read; the committee and the staff of the Imperial Yeomanry hospitals may well feel proud of their magnificent work.

The Prevention of Disease. Translated from the German, with an Introduction by H. Timbrell Bulstrode, M.A., M.D. (Constable & Co.)—This is an excellent translation of a collection of articles by various German writers of high repute. It supplies a decided want in English medical literature, as at present we possess no book which deals with the subject of preventive medicine in its true sense. Hitherto the term "preventive medicine" has been used in far too restricted a sense, and, as Dr. Bulstrode points out in his admirable introduction, "its application to preventive action in relation to certain infectious diseases alone, is practically a misuse of the expression." In the present work the term is used in its widest sense, and includes not only what is commonly known as public health, but also individual prophylaxis, a subject the immense importance of which is only just beginning to receive the recognition it deserves. To quote again from the introduction, the highest function of preventive medicine is not merely to prolong the expectation of life, but to enhance the sense of wellbeing during life. The book is written for the medical profession, and a detailed criticism would be out of place. Special mention may be made of the article by Dr. Goldschmidt on the history of the prevention of disease, which serves to remind us that in earlier ages attempts at prophylactic measures were common amongst many races. Sexual problems and the difficult question of State measures for the regulation of vice are very fully dealt with, and are well worthy of careful attention. Several of the articles might have been considerably condensed, and there is a tendency in some of them to overlap. The result is that the book is unwieldy. However, in spite of this defect, it contains much that is highly suggestive expressed in very readable English.

CRANNOG OR FISH-BOTHY?

THE "wooden site" (as the Rev. Mr. Munro calls the enigmatic structure near Dumbuck) has been several things. It was a crannog, in the opinion of its discoverer, and then, if memory does not play me false, it was a municipal erection of the eighteenth century; and then it was a rather amphibious station of the Roman soldiery; and now Mr. Munro thinks that it was a mediæval "fish-bothy," a place of accommodation for fishers and fish curers, whose business was with "cruives" and "yairs." Before one can be quite convinced that Mr. Munro is right it might be well to ascertain whether there are in Scotland any other remains of a similar "fish-bothy." There are, or were, "cruives" and "yairs" in most of the Scottish rivers. Is a "wooden site," like that of Dumbuck, attached to any one of these other "yairs" and "cruives"?

"Wattle or basket work" was, of course, not used in "fish-bothies" alone; any people, in any age almost, may use "wattle or basket work." My own interest is concerned chiefly with the odd, rudely decorated stone amulets and other objects found on the site and on neighbouring sites. Some of the patterns are as old as certain Palæolithic sites in France, and they still exist in modern ornament. Perhaps mediæval fish-bothies made these objects; or is the theory of their production by Oriental legionaries in Roman service to be preferred? Mr. Munro may know whether they are usually found in "wooden sites" of mediæval "fish-bothies" if he is acquainted with any other such sites. If I am not mistaken, another "wooden site" nearly

opposite Dumbuck is being investigated. Is that also a mediæval "fish-bothy"? Perhaps if we wait for a little while, abstaining from theories of Roman legionaries and of fish-bothies, research may discover less ambiguous materials.

In the meantime, the learned may decide whether the "wooden site" of Dumbuck—flooded, as I understand, by every tide—could be described, in a charter of 1452, as *particula terre*; and whether *particula terre* can be translated as "that particular piece of land"—Mr. Munro's translation. "A puffie or pendicle" seems to me as near the sense of the pious donor.

I await with interest Mr. Munro's proofs that structures identical with that of Dumbuck were erected, as late as 1452, for the accommodation of fishermen. But as to the *troucailles*, why are they not sent by their owners (whoever these owners may be) for inspection by the Committee of the Anthropological Institute, or any other qualified English jury?

A. LANG.

As the discoverer of the Dumbuck crannog, I have from the first taken great and special interest in it. I have not (so far) ventured to trespass on your space, but in common fairness to the wide circle evidently interested in the Dumbuck crannog and its bearings, I have felt compelled to protest against the statements made by the Rev. Robert Munro in his attempt to prove that the Dumbuck crannog was a modern "fish-bothy."

In Mr. Munro's letter to the *Glasgow Herald*, and practically the same as that published in the *Athenæum*, he claims that he has given an unbiassed history of the discovery of the crannog and its excavation, position, and features. My interpretation of his letters is entirely the contrary. I shall cite one of his alleged facts, which, if it were a fact in actuality, would have a very material bearing on the crannog argument.

He states that the crannog could barely accommodate "about a dozen persons," and would, therefore, be useless for purposes of defence. I need only say that the upper wooden paved floor of the crannog is a circle about 55 ft. in diameter or 165 ft. in circumference.

This bit of unbiassed history is all the more inexplicable when it is known that the Rev. Robert Munro was a frequent and interested visitor to the Dumbuck crannog while excavations were proceeding. W. A. DONNELLY.

East Rudham, April 21st, 1903.

I HAVE no desire to enter again upon the well-worn theme of the Clyde "crannogs"; but as one who has taken an interest in the subject from the beginning, I would crave permission to make one or two observations which are pertinent to the issues involved.

The letter of the Rev. R. Munro in the *Athenæum* of April 18th has been well answered in the columns of the *Glasgow Herald*, but I may be allowed to point out here (1) that the only animal remains found have been of the *Bos longifrons*, some antlers and bones of the red deer, and bones of the early small-limbed sheep; and (2) that no forger with the smallest amount of common sense would have thought of "salting" the locality with "finds" in the shape of inscribed amulets of shale and cannel-coal, shells, and other things of which he could not have had any previous knowledge, but which, when taken in conjunction with the cup-and-ring markings on the rocks in the neighbourhood and with the more recent "finds" at Langbank, fall into a definite period in prehistoric times in Scotland. There are also the following difficulties: (1) the Clyde fishermen of the mediæval period would surely not have used "dug-out" canoes; (2) abundance of wood was used both at Dumbuck and Langbank, where it is known to have been particu-

larly scarce in mediæval times; and (3) the late-Celtic bone comb and the bronze penannular brooch are hardly mediæval.

The period to which I assigned the discoveries was "towards the close of the Roman occupation of Britain" in a paper read before the British Archaeological Association in 1901, and that period I have since maintained and enforced with fresh arguments in a paper on the 'Langbank Crannog,' which is now published.

H. J. DUKINFELD ASTLEY.

SOCIETIES.

BRITISH ACADEMY.—May 14.—Lord Reay, President, in the chair.—A paper was read by Dr. Edward Caird (Fellow) on 'Idealism and the Theory of Knowledge.' Since the appearance of Kant's 'Critique of Pure Reason' the theory of knowledge has for the most part been discussed on an idealistic basis, but great confusion has been introduced into the subject by varying conceptions of what constitutes Idealism. Some still identify it with a theory closely akin to that of Berkeley; and even Kant was never able to free himself from a one-sided subjective tendency, though he pointed out that the consciousness of self presupposes the consciousness of the objective world. Mr. Spencer has attempted to escape this difficulty by treating mind and matter, somewhat in the manner of Spinoza, as the objects of two parallel forms of consciousness, which cannot be brought into connexion with each other except through the abstract idea of Absolute Being. The result, in Mr. Spencer's case, is that both the subjective and the objective forms of consciousness are conceived as presenting us with mere appearance, while the reality is regarded as unknowable. This result is instructive as pointing to the fate of all theories that set the "One" against the "Many." Abstract Monism and Abstract Dualism or Pluralism are but different aspects of the same philosophy. Polytheism always ends by setting up a fate beyond the gods. The main result of idealistic philosophy in regard to this issue is to vindicate the essential correlation of the self and the not-self, and so to put a concrete in place of an abstract unity between them. Such a philosophy has nothing to object to the strongest assertion of the distinction between the subject and the object or between mind and matter, or of the reality of both; but it insists on the relativity of these, as of all distinctions. It maintains that there can be no absolute difference in the intelligible world, and that those who assert such differences are defeating themselves by the over-statement of their own case. For, if we annihilate the relation between the things distinguished, we necessarily annihilate the distinction itself. We can have distinction or opposition only within a unity, and if we try to stretch it further, we end by depriving the distinction or opposition of any meaning. Thus Manichæism, when it took evil as absolute, as a reality quite separate from good, was inevitably forced to make it an independent substance, which had no opposition, because no relation, to good. If this be true, the only reasonable controversy between philosophers must be, on the one hand, as to the nature of the all-embracing unity, on which every intelligible experience must rest; and, on the other hand, as to the nature of the differences which it equally involves. To ask whether there is any such real unity, or whether it embraces real differences, is to attempt to leap off one's own shadow; it is to try to think, while attacking the only basis upon which we can think. We cannot play the game of thought, if one might put it in such a way, without taking our stand upon the idea that the world is a self-consistent and intelligible whole; though, of course, this does not mean that any actual attempt to systematize our knowledge can be more than provisional. In a sense this is only a faith, for it can never be completely verified; but it is not an arbitrary assumption; it is the essential faith of reason which is presupposed in all its efforts, both theoretical and practical. There is one way of escaping from this view of reality and of knowledge which has often been tried. This is to take our stand upon some principle or principles, or upon some particular fact or facts as immediately "given" truth, on the fixed certitude of which we can build our further knowledge. Philosophers thus have sought for some special criterion of truth, like the "Cogito, ergo sum," of Descartes, or for some data of sense, as a foundation on which they might build their system. But the search is a vain one. For when we examine any such principle we discover that it is only one aspect of things, which has no claim to be taken as prior to all the other aspects of them, and which proves the others only in the same sense in which it is proved by them; and also that, in being brought in relation to those other aspects, it is subject to reinterpretation. And in like manner when we examine any supposed datum of sense we

find that it is only one appearance which helps us to explain other appearances only as it is itself explained by them, and that its ultimate interpretation depends upon the way in which it combines with all our previous experience. All that is certain about any such datum, in the first instance, is that it has an indubitable claim to be recognized as an element in the intelligible world, but how much truth there is in the first presentment of it we cannot tell till we are able to think it together with the other elements of our experience. In other words, it must be interpreted so as to cohere with them, and they must be interpreted so as to cohere with it. The rest of the paper was occupied with the illustration of this principle in various aspects of it.—Prof. W. M. Ramsay (Fellow) also read a paper on 'The Importance of a Systematic Exploration of Asia Minor (in conjunction with the recently formed societies for the same purpose in Austria and in Germany).'

GEOGRAPHICAL.—May 18.—*Annual Meeting.*—Sir Clements Markham, President, in the chair.—The Royal Medals for the Encouragement of Geographical Science and Discovery were presented: The Founder's Medal to Mr. Douglas W. Freshfield, for his journey to the Central Caucasus in 1868, which included the first ascents of Kasbek and the eastern summit of Elbruz, and the discovery of new snow passes across the main chain, and yielded valuable information as to the topography and glaciation of the region. For further journeys in 1887 and 1889 to the Caucasus, which added very largely to accurate knowledge of the central group, to the physical geography of the main chain, and to the correct delineation of the higher regions, which previously had been but imperfectly mapped. For his journey from the head waters of the Ingur through Abkhassia to Sukhum Kaloh. For his writings 'Central Caucasus and Bushan,' 1869, and the 'Exploration of the Caucasus,' 1896 descriptive of these journeys and their accompanying maps, especially the fine map of the Caucasus, embodying much new work. For his journey in 1899 into Sikhim and Nepal, "round Kanchinunga," at a high level, one of the passes being of the height of about 21,000 ft. This journey, though interfered with by an exceptional snowfall, yielded valuable results as regards the glaciation and the physical geography of the district. Also for his persistent efforts to further the spread, and raise the standard, of geographical education. The Patron's Medal to Capt. Otto Sverdrup, for his important discoveries up Jones Sound while in command of an expedition in the Fram, admirably organized and conducted, which extended over a period of four years. His discoveries completed our general knowledge of Arctic geography. He was also the captain of the Fram in Dr. Nansen's great expedition, and assumed command when Nansen left the ship, which Sverdrup brought safely out of the ice after attaining a latitude of 86° N. The Victoria Medal to Dr. Sven Hedin, for the valuable scientific results of his several years' exploration in Central Asia. The following other awards were also declared: The Murchison Grant for 1903 to Capt. Gunnar Isachsen, who was Capt. Sverdrup's right-hand man in the recent expedition, and did a great amount of exploring work, discovering the two large islands north of the Parry group; the Cuthbert Peek Grant for 1903 to Major Burdon, for his excellent route maps in Northern Nigeria, which he has presented to the Society; the Gill Memorial for 1903 to Mr. Ellsworth Huntington, for his remarkable journey through the Great Canon of the Euphrates (*Geographical Journal*, vol. xx. p. 175), during which he made valuable observations in physical geography; and the Back Grant for 1903 to Dr. W. G. Smith, for his investigations into the geographical distribution of vegetation in Yorkshire, embodied in maps and a paper to be published in the April number of the *Journal*.—The President read his annual address.—The following is a list of the Council for 1903-4: Sir Clements Markham, Col. G. E. Church, Col. Sir T. H. Holdich, Lord Lamington, Admiral Sir F. L. McClintock, Sir G. S. Mackenzie, Field-Marshal Sir H. W. Norman, Mr. E. L. S. Cocks, Lord Avebury, Lord Belhaven and Stenton, Major L. Darwin, Mr. J. F. Hughes, Sir J. Kirk, Admiral Sir L. A. Beaumont, Prof. T. G. Bonney, Hon. G. C. Brodick, Admiral Sir J. Bruce, Mr. J. A. Bryce, Sir H. E. G. Bulwer, Prof. J. N. Collie, Col. J. C. Dalton, Prof. E. J. Garwood, Sir G. D. T. Goldie, Mr. D. G. Hogarth, Col. D. A. Johnston, Sir Harry H. Johnston, Mr. L. W. Longstaff, Mr. Howard Saunders, General J. H. M. S. Stewart, Mr. H. Y. Thompson, Admiral Sir R. E. Tracey, Col. J. K. Trotter, Col. C. M. Watson, and Commander D. Wilson-Barker.—The following gentlemen were elected Fellows: General Sir G. Digby Barker, Commander C. Chapman, Capt. H. L. Cottingham, Mr. J. Currie, Lieut. J. McClean Griffin, Mr. R. A. Hall, Mr. H. C. Harper, Capt. C. Percival, Mr. Jamieson Robertson, and Mr. H. C. C. Taylor.

SOCIETY OF ANTIQUARIES.—April 30.—Mr. F. G. Hilton Price, Director, in the chair.—Mr. Haverfield read a paper 'On the Roman Remains of Bath.' He first exhibited and commented on a new plan of the Baths, pointing out that they exemplify a different type of baths from those of ordinary ancient towns. He then discussed the remains of the alleged temples, and concluded that they indicated a large and remarkable tetrastyle temple of Sul Minerva, and a less artistic annexe or façade connected with it. Finally he called attention to the very striking head on the pediment of the Temple of Sul, explained it as a Gorgoneion, and offered a suggestion as to why, being a Gorgoneion, it is nevertheless bearded. At the same time he laid before the Society one or two other unpublished Gorgoneia.—Sir T. Hesketh, through the Director, exhibited a remarkable rude stone head of Roman workmanship found at Towcester.—Mr. C. H. Read exhibited an unusually fine bronze spearhead with two gold studs on the wings of the blade, which had recently been found at Taplow. The special interest of the piece was, as he pointed out, that the form showed clearly how it had been derived from the so-called "rapier" of the Bronze Age. The spearhead is, to find a final resting-place in the British Museum.

May 7.—Mr. P. Norman, Treasurer, in the chair.—The appointment by the President of the Right Hon. Lord Avebury as a Vice-President was announced.—Mr. O. M. Dalton read a paper on a carved ivory pyx of the Carolingian period.—Mr. Hilton Price exhibited and described two fine gold scarabei, the elytra of which were filled with cobalt blue enamel. It has always been supposed that the ancient Egyptians did not practise the art of enamelling, notwithstanding the perfection to which they carried the art of cloisonné work as early as in the twelfth dynasty, that is to say, of inlays composed of slices of stone or paste let in. One of these scarabs was very naturalistic. These specimens, however, prove that the Egyptians did understand enamelling. The scarabs exhibited were of fine work and quality, probably belonging to the end of the eighteenth dynasty, and are exceedingly rare. They are stated to have been found on royal mummies at Thebes. Mr. Hilton Price also exhibited four models of builders' or architects' columns formed out of limestone. Two of them were of the palm-leaf order, and had a square abacus on the top of the capital; the other two were of the lotus and papyrus order, composed of a bundle of the stalks of these plants tied together a little below the capital: one had a sunken square on the top for the reception of an abacus, and the other possessed a square abacus on the top. The author supposed they were either found in the tomb of an architect or had been used as models in a school of architecture. The palm-leaf order dates from the Middle Empire, the lotus-flower capitals are later; considering they were found together, he thought they might be assigned to Ptolemaic times. They are comparatively rare, and only a few are known to exist in England.—Mr. G. Alderson-Smith exhibited a piece of mediæval embroidery formed of mutilated canopied figures belonging to two cope orphreys, one of the fifteenth, the other of the sixteenth century.—Mr. T. Boynton exhibited an Egyptian arrow-head of flint from Luxor.—It was resolved, "That the Society offers its hearty sympathy to Mr. Hope in the severe loss he has sustained by the death of his wife."—It was also resolved, "That it is most desirable that an attempt should be made to secure for the nation the frescoes of Boscoreale to be sold in Paris next month."

May 14.—Mr. P. Norman, Treasurer, in the chair.—Mr. Reginald A. Smith read notes on the head of a gilt penannular brooch found at the North Gate, Canterbury, and exhibited through Col. Cope-land. It belonged to a class well represented in Ireland and the west of Scotland, but extremely rare in England, the closest parallel, perhaps, being one in the British Museum from Bonsall, Derbyshire. The latter was ornamented in the style of the early Irish MSS., while the Canterbury specimen was apparently a Scandinavian copy of an Irish original. The decoration consisted of rosettes in relief, with several circular settings, now empty, for amber and blue glass; and a similar specimen of Irish work had been found in Norway. The sack of Canterbury by the Danes in 851 suggested a date for its manufacture, while the later "thistle" type is shown by coins associated with several examples to belong to the tenth century; and a third type, with interlaced animals in decadent style, might be referred to the tenth and eleventh centuries.—In remarking on the happy coincidence of the historical account with the archaeological evidence, Mr. C. H. Read called special attention to the confusion that had become common in dealing with Celtic ornament, without allowing for the virile influence of the Teutonic invaders, and stated that in his judgment Prof. Westwood's monumental work on Irish MSS. was

misleading in this respect, as the author failed to distinguish between the angular and the graceful eccentricities of the Celtic style.—The Assistant-Secretary exhibited and described a number of lantern-slides illustrating the imagery on the west front of the cathedral church of Wells.

ARCHÆOLOGICAL INSTITUTE.—May 6.—Sir H. H. Howorth, President, in the chair.—Mr. R. E. Goolden exhibited a bronze spearhead with gold rivets, found in the Thames near Marlow.—Mr. E. Towry Whyte read some notes on a certificate (exhibited by Mr. M. H. Beaufoy) issued to Frederick Denluck, a merchant of London, as having visited the Holy Land. It is written on parchment, and signed by two of the officials of the monastery of St. Catherine at Bethlehem, with the seal of the monastery attached. The date is 1688.—Mr. H. Southam exhibited a small silver porringer, *temp.* late seventeenth century.—Prof. W. Boyd Dawkins read a paper on 'The Pre-Roman and Roman Roads in South-Eastern England.' In this paper the principal prehistoric and Roman roads of South-Eastern England were treated over an area extending from Hampshire to the North Foreland, and from the Lower Thames to the shores of the English Channel. The area included in the survey consists in the north of the Tertiary clays and sands bordering the Thames, the dry tract of chalk forming the North Downs and overlooking the complicated hills and valleys of the Weald of Kent, Sussex, and Surrey. On the south the chalk reappears in the South Down range, stretching from Eastbourne, past Brighton, to Chichester and Portsmouth, in its western course plunging under the Tertiary clays and sands of the Hampshire basin of the lower ground from Chichester southwards. The high and dry soils of the chalk downs—treeless in ancient times, as they are now, except in the well-watered bottoms—offered fewer difficulties to the prehistoric farmer and herdsman than the forests of the Tertiary beds of London and of Hampshire; while the Wealden area, now remarkable for its almost impenetrable thickets of blackthorn, was in Roman and pre-Roman times occupied by a dense forest and morass, visited only in the Neolithic and Bronze ages by the hunter, and in the prehistoric Iron Age by the miners of iron. In the Roman times the iron mines were worked in the region to the north of Lewes and in the area extending from that point eastward to Brede and Hastings. In later times the forest was destroyed, mainly for the sake of the fuel necessary for smelting the ore, until, in the days of James II., the supply of charcoal was so small that the Sussex ironmasters began to migrate to South Wales. The industry became extinct in Sussex in the first half of the nineteenth century. Under these conditions the population in prehistoric times was mainly centred in the North and South Downs, in which camps and tumuli abound, and in which the tracks connecting one settlement with another along the lines of least resistance—sometimes on the crests of ridges and sometimes in the dry chalk valleys—give us the beginning of the system of roads in the district. They may best be considered from the point of view presented from the settlements of clearly ascertained prehistoric Iron Age, of which Canterbury was the most important in the district of the North Downs. The "Pilgrims' Way," passing westward from Canterbury, along the irregular slopes of the North Downs overlooking the Weald, and ranging beyond the Hog's Back to Farnham and beyond, belongs to this age, as was proved in a paper on Bigbury Camp and the "Pilgrims' Way," brought before the Institute in 1902. It is continued from Canterbury eastward and southward through Waldershare, and descends into the valley near Buckland, and so on to Dover. A similar road along the top of the cliffs behind the Shakespeare Cliff joins the existing high road to Folkestone close to the Royal Oak Inn, winding past Caesar's Camp, and on to Lympne, ultimately joining the "Pilgrims' Way" near Boughton Alough. The Roman Watling Street, running straight from Canterbury through Sittingbourne and Rochester, and thence to London, is probably in the same direction as the crooked and irregular roads which it superseded, linking prehistoric Canterbury with the prehistoric Rochester. These two great east-and-west lines of prehistoric communication were connected by north-and-south ridgeways, or by roads running at the bottom of the dry valleys, such, for example, as that running from near Westerham, past Holwood Camp, to Bromley. The roads planned *de novo* by the Roman engineers radiating from Canterbury are the Watling Street, connecting it with London on the west and Richborough on the east, and one passing due southward to Lympne. A second passing south-east to Dover, straight in the first part of its course, after its descent into the valley of the Dour, conforms to the natural contours of the ground; and a third, to the north-east, straight in the first part of

its course to the ford over the Stour, takes the line of an irregular prehistoric track for the rest of its course to Reculvers. The north-western road to Whitstable is also an irregular prehistoric track, utilized in later times by the Romans. The straight Roman road passing northwards from Dover to Richborough forms a striking contrast with these. The irregular roads probably began in the Neolithic Age as mere tracks, more strongly defined in the Bronze Age, and used for wheeled vehicles in the age of prehistoric iron. This history is practically repeated in the South Downs. The prehistoric fortress of Anderida, in later times a Roman stronghold, was brought into communication with the hill forts of Mount Caburn and Lewes by the line of road passing through Wilmington and Beddingham to Cliff. Thence it took the line of the existing high road past Brighton, Shoreham, and Sompting, crossing the river Arun at Arundel. From this it extends westward through Westhampton, through Chichester and Havant, along the crest of Portsdown, to Fareham. In the chalk area between the Ouse and Eastbourne it is connected with a system of ridgeways which are in many places associated with tumuli of the Bronze Age, and in others, as at Berling Gap, with fortresses. The same may be observed of the chalk between the Ouse and Brighton. A ridgeway, like the "Pilgrims' Way" on the north, and overlooking the great Wealden valley, passes westwards from Lewes, past the numerous prehistoric camps on the crest of the South Downs. It crosses the Adur at Bramber, and the Arun near Houghton, in its westward course past South Harting. The downs between these two roads are traversed by numerous connecting ways, linking together such forts as Cisbury with those on the crest of the downs, and proved by the discovery of articles of Neolithic, Bronze, and Iron ages to be distinctly prehistoric. When the Romans conquered this part of the country they found the existing roads so well adapted to their purpose that the only straight road which they thought it necessary to make was the Stanes Street, running north-eastward from Chichester, past Bignor, to the ford over the Arun at Hardham. Here it plunged into the recesses of the Anderidan forest, maintaining its direct course as far as "Stones Street," near Ockley, in Surrey, and emerging from the forest at Dorking. From this point it takes the line of the valley of the Mole as far as Leatherhead, and thence northward to the ford over the Thames at Kingston. It may also have been connected by the Roman road passing south-westward from London through Ewell and Epsom. This is the only road traversing the Wealden area in Roman times, and was obviously made to bring Chichester into communication with London. Prof. Dawkins was unable to trace any other roads in the area of the Weald which can be proved to be as old as the Roman times. The present network of roads in the Wealden area is in all probability of much later date.—Mr. Talfourd Ely contributed a paper on a Roman lighthouse, prefacing his remarks by quoting evidence, both literary and from coins, to show that lighthouses existed in Roman times. He described the Roman Pharos at Dover, and at other places on the English coast. The Tower of Garreg, near Holywell, in North Wales, which is described by Pennant in his history of the parishes of Whiteford and Holywell, has been further investigated by Mr. Ely, and the remainder of his paper was devoted to proving that this is also a Roman Pharos. Although part of the walls are modern, there is much which Mr. Ely considered as original. The building stands on the summit of Garreg Hill, and commands a splendid view over the estuary of the Dee. Its general appearance is that of a martello tower, but it is composed entirely of stone bedded in mortar. The only traces of openings appear to be on the northern side, facing the Dee, and consist of a blocked door with two windows above, and on a third stage three more windows. Although the tower may have been used in later times as a windmill or for other purposes, as has been suggested, Mr. Ely held that this example was a rare case of the survival of a genuine lighthouse dating from the Roman occupation of Britain.—Discussions followed the above exhibits and papers, the President, Mr. W. H. Bell, Mr. Rice, Judge Baylis, Mr. Wilson, and Mr. Peers taking part.

ZOOLOGICAL.—May 12.—Dr. H. Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, and called special attention to a Bactrian camel (*Camelus bactrianus*), born in the menagerie; to a blesbok (*Damalisca albigrons*), received in exchange; to two green geckos (*Phelsuma madagascariensis*), deposited by the Hon. Walter Rothschild; and to a large collection of South African animals presented by Col. A. T. Sloggett.—Mr. W. B. Tegetmeier exhibited a skin and some illustrations of, and made remarks on, a species of pheasant from Mongolia

which had recently been described under the name of *Phasianus hagenbecki*. He suggested that it would make a handsome addition to our coverts.—Mr. Frank Finn made some remarks on variation in wild mammals and birds, and exhibited living specimens and drawings in illustration thereof. The specimens remarked upon were a frontlet of the barking-deer (*Cervulus muntjac*) bearing a pair of supernumerary antlers springing from the bony pedicles just below the ordinary antlers; two abnormally coloured Sambar deer (*Cervus unicornis*); a goldfinch (*Carduelis carduelis*) showing red patches at the back of the head; and an albinistic variety of the ruff (*Pavonella pugnax*) with head and neck nearly white.—Mr. F. E. Beddard exhibited and made remarks upon some preserved and injected brains of mammals which had been prepared in the Prosectorium from specimens living in the gardens.—Dr. J. F. Gemmill read a paper entitled 'A Contribution to the Study of Double Monstrosities in Fishes.' It contained an account of the anatomy of a series of double monster trout-embryos, special reference being made to the fusion, disappearance, or modification of organs which occurred at the region of transition from the double to the normal condition. A fairly complete series of monstrosities had been examined, many of which were illustrated by reconstruction diagrams.—A communication from Mr. R. Gurney dealt with the metamorphoses of the decapod crustaceans *Egeon fasciatus*, Risso, and *E. trispinosus*, Hailstone. The larvae of the two species were fully described, and comparisons made with those of other Crangonidae, from which it was shown that the known larvae of the British Crangonidae fell naturally into three groups representing the genera *Egeon* (which would include *Cheraphilus*), *Crangon*, and *Pontophilus*.—Mr. C. Tate Regan read a paper on the fishes collected by Dr. Goeldi at Rio Janeiro. The paper included some systematic notes, and described four species as new to science under the names *Raia cyclophora*, *Gonypterus brasiliensis*, *Peristichion altipinnis*, and *Myliacrodon goeldii*, the last being the representative of a new genus of Pristipomatidae.—A paper was read from Mr. Martin Jacoby containing descriptions of fifty-six new species of South American Coleoptera of the family Chrysomelidae.

ENTOMOLOGICAL.—May 6.—Prof. E. B. Poulton, President, in the chair.—Mr. Willoughby Gardner exhibited nest cells of *Osmia xanthomelana* from Conway, North Wales. He said the species (one of our rarer native bees) places its beautifully constructed pitcher-shaped cells at the roots of grass, usually four or five together. There is no previous record of the nest having been found since Mr. Waterhouse discovered and described it from Liverpool about sixty-five years ago.—Mr. M. Jacoby exhibited *Arsia longimana*, Fairm., and *A. aranea*, from Madagascar, the only other specimens of these species he knew of being in the British Museum collection. He also exhibited *Megalopus melipona*, Bates, and *M. pilipes*, from the Amazon, which bore a remarkable resemblance to a bee.—Mr. A. J. Chitty exhibited *Hydroporus bilineatus*, Sturm, a water beetle new to Britain, discovered by Mr. Edward Waterhouse among some specimens (taken at Deal in 1891) of *Hydroporus* given by Mr. Chitty to him as *H. granularis*. He also exhibited a specimen of the rare *Trichus rivularis* (insetis of Dawson), taken at Wicken Fen in August, 1900.—Mr. O. E. Janson exhibited specimens of *Neophaedus melaleucus*, Fairm., a goliath beetle from Upper Tonkin, and remarked that the white colouring was derived from a dense clothing of peculiar semi-transparent coarse scales which were apparently easily removed by abrasion, and seemed to partake of the nature of the "fugitive" scales found upon freshly emerged specimens of Hemaris and other Lepidoptera.—The President read a communication from Mr. G. F. Leigh on 'Protective Resemblance and other Modes of Defence adopted by the Larvæ and Pupæ of Natal Lepidoptera,' and exhibited cocoons of *Eublemistia chlorozona* sent by the writer to illustrate his paper. Prof. Poulton also showed a specimen of *C-album* in the attitude of prolonged repose, together with specimens of *Anaca maris* set in different ways to represent its probable resting position. He said that the "C" or "comma" on the under surface of the hind-wings in butterflies belonging to the genus *Polygonia* (Grata) probably represented, in bright strongly reflecting "body colour," the light shining through a semicircular rent in a fragment of a dead leaf. Prof. Poulton also exhibited a pair of *Hypolimnas misippus* taken by Mr. Horace A. Byatt, near his house at a height of 4,500 to 5,000 feet, in Dedza, Central Angoniland, British Central Africa. The specimens are remarkable in that the female is excessively worn and old, far more so than the male. Such an observation tends towards the conclusion that pairing occurs more than once in the life of an individual of this species.—Mr. G. A. J. Rothney

communicated 'Descriptions of Twelve New Genera and Species of Ichneumonidae, and Three New Species of Ampulex from India, by Peter Cameron.'

METEOROLOGICAL.—May 20.—Capt. D. Wilson-Barker, President, in the chair.—Mr. C. P. Hooker read a paper on 'The Relation of the Rainfall to the Depth of Water in a Well.' In this he gave the weekly measurements of the depth of water in a well (101 ft. deep), and the amount of rainfall at Cirencester, extending over the sixteen years 1887 to 1902. The depth of water in the well depends on how much rain penetrates, and the penetration is determined by the amount of rain, the rapidity of its fall, and the existing condition of the soil. The winter rains penetrate easily, and the summer rains with difficulty. Mere absence of rain is not the only cause of scarcity, deficiency of spring rains and subsequent heat and evaporation being far more important factors. After the early spring months but little rain penetrates to the well, so that a timely forewarning at that season might prove of great value by enabling the existing supplies to be husbanded at an early period. Considering how narrow is the boundary between sufficiency and want, and looking to the fact that every year sees further demands made on our water supplies, the author considers that it is of the utmost importance that more attention should be paid to the storage of our surplus winter rains. This might be done by the formation of large hill-reservoirs, and doubtless such measures as the reforestation of large tracts of land would be of use in checking the rapidity with which the rains reach the rivers and are so lost.—Mr. W. Marriott gave an account of 'The Frost of April, 1903,' which was so keenly felt, coming after the long spell of very mild weather in February and March. The fortnight April 12th-25th was marked by keen northerly winds, great dryness, and low temperatures. Frosts on the ground were of almost nightly occurrence, and as the result the destruction of the fruit blossom has been very great and also very general. In many places a good deal of the apple and strawberry blossom, although only in bud at the time, was killed, while potatoes were cut to the ground, and the foliage of horse-chestnuts and limes much injured, particularly on the windward side.

MATHEMATICAL.—May 14.—Prof. H. Lamb, President, in the chair.—Messrs. T. J. J. See, L. M. Debye, and S. M. Jacob were elected Members.—The President referred to the loss which the Society had sustained by the death of Prof. Willard Gibbs.—Lieut. Col. A. Cunningham announced the discovery (made jointly by the Rev. J. Cullen, Mr. A. E. Western, and himself) of seven new factors of Fermat's numbers.—Dr. H. F. Baker communicated a series of notes: (1) On the definiteness of quadratic forms with imaginary coefficients, (2) On a certain form of logical argument which occurs in the proofs of several fundamental theorems of pure mathematics, (3) On the summation of Neumann's series representing a potential defined by boundary values, (4) On the formation of the variant equation in the theory of differential equations, (5) On some points in the theory of continuous groups.—The following papers were communicated: 'The Surface representing all Right-Angled Spherical Triangles,' by Mrs. Young; 'Generational Relations defining an Abstract Simple Group of Order 32736,' by Mr. W. H. Bussey; and 'Skew Surfaces contained in a Linear Congruence' and 'Closed Sets of Points and Cantor's Numbers,' by Mr. W. H. Young.

PHYSICAL.—May 8.—Dr. R. T. Glazebrook, President, in the chair.—Mr. T. H. Blakesley exhibited and described 'A Spectroscope of Direct Vision, of One Kind of Glass, and of Minimum Deviation for every Ray that comes into the Centre of the Field of View.'—Prof. J. D. Everett read a paper 'On the Mathematics of Bees' Cells.'—Mr. W. A. Price read a note on 'The Coloured Map Problem.'—Dr. Watson read a 'Note on the Construction and Attachment of Galvanometer Mirrors.'

MEETINGS NEXT WEEK.

- Mon. Surveyors' Institution, 2.—Annual Meeting.
- Linnean, 3.—Annual Meeting.
- United Service Institution, 3.—Military Bands and Military Music; Lecture III., Mr. J. M. Ragan.
- Tues. Royal Institution, 9.—'The Work of Ice as a Geological Agent,' Lecture I., Prof. E. J. Garwood.
- Zoological, 9.—'The Present State of Knowledge as to the Inheritance of Colour in Fancy Rats and Mice,' Mr. W. Bateson; 'List of the Saurians and Reptiles collected by M. A. Robert at Chapadã, Mato Grosso (Percy Sladen Expedition to Central Brazil),' Mr. G. A. Boulenger; 'Note on some Bulimulide from Mato Grosso,' Mr. Edgar A. Smith.
- Wed. Folk-lore, 8.—'A MS. Collection of Exemplary (Medieval) Freeshers' Moral Tales,' Prof. W. P. Ker.
- Geological, 8.—'An Experiment in Mountain-Building,' Lord Avebury; 'The Taconian of Breton Hill, and a Comparison with Deposits Elsewhere,' and 'Two Toronian Ammonites,' Mr. S. S. Buckman.
- Thurs. Royal, 4.
- Institution of Electrical Engineers, 5.—Annual Meeting.
- Royal Institution, 5.—'Electric Resonance and Wireless Telegraphy,' Lecture I., Prof. J. A. Fleming.

Thurs. Society of Antiquaries, 8½.—'Excavations on the Site of the Roman City at Silchester, Hants, in 1902,' Mr. W. H. St. John Hope.

Fri. Royal Institution, 9.—'The Progress of Oceanography,' H.S.E.H.

Prince of Monaco

Sat. Royal Institution, 3.—'The "De Magnete" and its Author: I. The Book,' Prof. S. P. Thompson.

Science Gossip.

THE Oxford University Press is about to publish 'Mathematical Crystallography,' by Mr. H. Hilton, whose object has been to collect for the use of English readers those results of the mathematical theory of crystallography which are not exhibited in the modern text-books on that subject in English.

THE fine botanical library of M. Alexis Jordan was sold at the Hôtel Drouot, Paris, last week, producing a total of 60,000 francs. One of the chief lots was a splendid copy of the 'Flora Græca,' London, 1806-40, ten folio volumes, with 966 plates, and this realized 4,350 fr. It is said to have been purchased for Mr. Andrew Carnegie, who intends to present it to the library of the New York Botanic Garden.

THERE have just been published as Parliamentary Papers the Army Medical Department Report for 1901 (1s. 6d.); the Third Report of the Royal Commission on Sewage Disposal: (i.) Trade Effluents, (ii.) A New Central Authority, Vol. II., Evidence (2s. 8d.); and Report on the Sight Tests used in the Mercantile Marine (3d.).

THE Seventh International Congress for Hygiene and Demography is to be held at Brussels, September 4th to 8th. The papers and discussions on hygiene will be arranged in six sections, those on demography being confined to one.

IN the Twenty-eighth Annual Report of the University Observatory, Oxford, which relates to the twelve months ending on the 30th ult., Prof. Turner is able to note satisfactory progress, especially with the Oxford section of the Astrographic Chart, which he confidently hopes will be finished before the close of the present year, except as regards the printing of the results. During the year covered in the report 170 plates were completely measured and reduced, bringing the total up to 1,100 out of the 1,180 required. He gives the details of the discovery of the new star in Gemini, which was noticed on March 24th, on re-examination at his own suggestion of a plate taken on March 16th. Subsequent examination of plates taken at Harvard College showed that up to March 1st no star was registered in the place, but on March 6th the Nova had suddenly risen to the fifth magnitude, so that it would have been visible to the naked eye had any one been examining the region at that time.

THE Stonyhurst College Observatory Report for 1902 relates to magnetical and meteorological work at Stonyhurst and at St. Ignatius College, Malta; also astronomical at the former. The sunspots were regularly observed, and show an increase of activity as compared with 1901. The weather was, on the whole, not favourable for stellar spectroscopic work; nevertheless, forty-four good spectrographs of β Lyrae were obtained, a discussion of which will shortly be published.

At the meeting of the French Académie des Sciences held on the 4th inst. a paper was read by M. Ch. Nordmann on the period of the solar spots and the variations of the mean annual temperature of the earth. The discussion is founded on observations obtained at a great number of stations during the years 1870 to 1900, and is, in fact, a continuation of that of Köppen, which depended on those from 1830 to 1870. As the latter had shown that no regularity of succession could be traced from observations outside the tropics, M. Nordmann has made use of only stations within the tropics, of which a much larger number are available than were for his predecessor. His conclusion is that

the variations of mean terrestrial temperature do undergo a period sensibly equal to that of the solar spots, and that increase in the frequency of spots corresponds to diminution of temperature and vice versa. Köppen, it will perhaps be remembered, found, from the long series of observations which he examined, that within the tropics the maximum of heat usually occurred about a year before the sunspot minimum. The most striking correspondence is that whilst the interval from maximum to minimum of the spots is greater than that from minimum to maximum, a similar inequality is manifested in the variations of temperature.

PROF. PICKERING finds (*Ast. Nach.*, No. 3866) that the Algal variable (discovered to be such by Madame Ceraski in February) called var. 4, 1903, Draconis, is remarkable for the shortness of its period and its great range of variability, amounting to a change of 2.4 magnitudes in a period of only 1^d 8^h 34^m. 7. About half an hour before minimum the rate of diminution is more than two magnitudes in an hour, which is probably greater than that of any other star yet discovered. The normal magnitude is about 9.5.

FINE ARTS

THE SALONS.

THE problem of modern art is put much more clearly in the Salons than in our own Academy. The note of interrogation which it sets up before a detached and curious contemplator of modern life is even more obtrusive, less easily ignored, than it is in London. Our great annual show is so crowded, so uncomfortable, so generally uninviting, while its contents are to some extent so amateurish and incomplete, that we are liable to think that were this once altered the uneasy sense of wasted life and energy which it arouses would no longer oppress us. We think that if only we had a place large enough to exhibit the pictures well, large enough to admit the thousands of sightseers from all parts without crowding—above all, if the pictures were indubitably good of their kind—we might come away exhilarated instead of depressed. The Salons will, we think, dispel any such golden dreams. In France the State, inspired with an enlightened self-interest of which our own Government has never been accused, steps in and provides a vast and commodious palace, intelligently constructed, perfectly adapted to provide the biggest sale-rooms in the world, with space to display to the best advantage over five thousand pictures, drawings, and engravings; with immense roofed-in gardens, where one can lunch, dine, smoke even, at one's ease, and enjoy at one's leisure the one thousand two hundred specimens of modern sculpture, whose dazzling whiteness is pleasantly contrasted with the grateful greens of orange and myrtle shrubs. Moreover, in this vast market there is scarcely a single picture, marble, or *objet d'art* which fails to reach a fairly high standard of professional excellence. In some cases this mere professional expertness amounts almost to the miraculous; and yet, with all these advantages, a day spent in the Salons is worse than a day wasted—it is a day of diminished imaginative energy, of cramped sympathies, and shrunken hopes for the future.

And yet the gift of expression in graphic forms is endemic in the French nation. No other nation of Europe has left century after century so complete a record in graphic and plastic forms of its varying ideals and its temperamental inclinations. Even to-day this gift subsists. But it has left the Salons, has left painting almost entirely, and carries on a furtive and dubious existence in the comic papers. Every week the bookstalls and kiosques are covered with a fresh display of scurrilous or infamous journals illustrated by artists whose names we scarcely trouble to note,

but who, nevertheless, declare themselves real artists in that they have something to say and know precisely how to say it—artists, too, in their keen appreciation of the medium they employ, that of cheap coloured reproductions: a medium which has its very definite limitations, its opportunities for an ingenious symbolism of the thing seen.

We were led to this digression by finding that for us the most interesting pictures among the five thousand which we endeavoured to examine were a little group of paintings by Jean Veber in the Salon which for convenience one may still call the Champ de Mars. These pictures, with their strident colouring and caricatured design, fascinated and arrested all who took the trouble to look at them attentively, and for the simple reason that they were inspired not by the aim of making pictures, but by the need to express a satirical sense of the incongruities of life. In *Le Bon Docteur* (No. 1290) a too well-nourished *demi-mondaine* shows her tongue to the timorous, polite little practitioner, who knows his business too well ever to prescribe the obvious remedy. The drawing of the fat little hand which lies helplessly on the counterpane, the atrocious colour of the turquoise rings which cover the fingers, are unerring touches of a really comic observation of life. The picture is no mere translation of verbal comedy into paint; it gives that side of a comic situation which graphic art can alone convey. *Le Soleil luit pour tout le Monde* (1288) is a modern *hermesse*, Sunday afternoon at a little cabaret of the suburbs. This is treated not in the sombre and lurid vein of the modern realistic novel, but with a sympathetic gaiety which reminds one of Flemish and Dutch art. The cabaret is a pretty thatched cottage stuck down in a wood, and it is in the contrast of this lyrical setting with the pitiful vulgarity of the merry-makers that the pathos and comedy of the scene lie. It is a picture conceived in the vein of the elder Breughel, with a great deal of his frank and bitter satirical humour, but without, alas! his extraordinary sense of colour. The colour of M. Veber's picture, with its aniline pinks and hot browns, is admirably expressive of his cruelly witty interpretation of life; but it has not what Breughel's had—essential beauty and nobility as well.

M. Veber's pictures are not, perhaps, very elevating or ennobling, but they have this in common with all great art, that they do express definite ideas, they make an appeal to one side of our human emotions, and this is also what isolates them so singularly from their surroundings. And when art comes again to mean something in modern life, to be a real language of thought and feeling, it will be rather from the unconsidered art of the Parisian comic journalist, from such men as M. Veber, than from the titled and medalled dignitaries of the great exhibitions that the impulse may be looked for. Certain it is that among these men we find a sense of design, a feeling for the significant lines of pose and expression, which are, for the most part, lacking in the more pretentious work of the oil painters. Let us, however, try to pick out from these the works in which clearly artistic aims are apparent. In this respect the works of three men appear to us to stand out distinctly from all the rest; one is, perhaps, scarcely surprised to find all three—M. Anquetin, M. Cottet, and M. Zuloaga—exhibiting in the Salons of the younger society which used to appear at the Champ de Mars.

Of these three we should put M. Anquetin first in the possession of a very remarkable specific talent for pictorial expression. Alone among modern French painters he has attempted to recover that really scientific use of the medium of oil paint which was the common inheritance of earlier painters. He, at least, has learnt by the study of Rubens how flexible, how insinuating, the touch of a full liquid brush-stroke may be, and how by the aid of transparent glazings the modelling may be wrought

to its highest pitch of expressive relief without exaggerated or aggressive emphasis. And that he has come to this technical mastery not so much from a love of the inherent charm of such a manner of painting as from a sense of its greater expressiveness, its more precise correspondence to the idea, is evident from the fact that even now beauty is less M. Anquetin's concern than psychological delineation. He is of the kindred of Balzac, and in his series of heroic portraits for the Town Hall at Tours he has shown his capacity for definitely realizing imaginative characters in pictorial form. The four great men of Touraine—Rabelais, Descartes, Alfred de Vigny, and Balzac—are here interpreted not as the real men may have appeared, but rather as the images of the men reflected in their works. The Rabelais is much more the traditional creator of Pantagruel than the *curé* of Meudon. The Balzac, though less vaguely grandiose, less Michaelangelesque, than in Rodin's celebrated interpretation, is still a great typical figure, with an almost rhetorical self-consciousness in the large movement of the right hand. The portraits are ugly, unsympathetic—inclining, perhaps, to grossness, for delicacy of taste is not among M. Anquetin's virtues—but they make the forcible appeal of a serious effort of constructive imagination, and they have the breadth and robustness of conception which befit a monumental design. In a way the very opposite at all points to Puvion de Chavannes, M. Anquetin is keeping alive the French tradition of mural decoration.

M. Cottet also aims at monumental and grandiose design, though his paintings are not intended for decoration, and he comes to it in a very different mood. He lacks the almost brutal force of M. Anquetin's drawing and modelling, and his penetrating intellectual power. M. Cottet's vision is blurred by a vague sentimentalism. The background of a melancholy grey-green sea, overhung by sad grey skies and cut by menacing black rocks—such is the setting for his moody reflections upon the loneliness and patient endurance of Breton fisher-folk. The key corresponds curiously with that of some of Pierre Loti's writings, but M. Cottet's paintings have not, we think, the same power of evoking an emotional atmosphere by slight shades of expression. M. Cottet goes a little more directly, a little too obviously, to his point, and that in such pictures as *Deuil Marin* (315) and *Vieux Cheval Breton* (316) is a distinctly sentimental one. In great art, in the works of a man like Millet, pathos comes, as it were, by the way; it arises spontaneously out of the clear unbiassed presentation of a reality. In M. Cottet's work it is envisaged directly; the call on our sympathies is marked by innumerable accents. This it is, we think, which interferes with the full development of M. Cottet's art—the design is never wholly ascertained, it is sufficient for him when forms and tones are adequate to his purpose, and that is not the most essential and central one possible. We think before his 'Deuil Marin' with how much greater dignity and reserve M. Legros would have placed these black-veiled peasants in silhouette against the sad green sea, how much more convincing would have been his structural design. And looking at the worn-out white horse we cannot but think how much nearer to the reality, how much less concerned with the superficial sentiment, a picture of such a theme by Mr. Watts—we have a vague memory of one—would have been.

M. Zuloaga's claims to distinction are not so certain as those of the artists we have discussed. So far as mere dexterity of handling and vigour of touch go he is incomparable. Mr. Sargent looks almost tamely respectable by comparison, but we are not sure that his aim is so strenuous or so disinterested as we believe Mr. Sargent's to be. He has certain tricks of illumination, sudden accents of glittering apricot

lights on the dull phosphorescent green tones which he affects, which suggest playing to the gallery. Still he has a fancy of his own, and the "devil who entered into Art with Goya" provides him with a new variation of Goya's inspiration. Even the composition of what is, perhaps, his most striking picture this year, the *Gitane et Andalouse* (1353), is reminiscent of Goya, and though the colour and tone are original, a similar mood is suggested by the cruel and unexpected oppositions of sharp pinks, morbid greens, and blacks. The Gitana's embroidered black shawl is a really fine piece of *alla prima* painting; each stroke is made with absolute decision and freedom, and, while full value is given to each local colour in the barbaric embroidery, the tone of the whole is kept unerringly true. The man who can do this is exceptionally equipped; the question is whether he will be content to astonish us with the devilry of his conceptions of poses and character and the virtuosity of his handling, or whether he will attempt to go deeper in his characterization. So far his rendering of Spanish life is crude and glaring, he seizes only the operative effects of it. That there must be another and more human side to it we may guess even from Goya, still more from his greater predecessor.

Of the landscape in the Champ de Mars, though it is both more serious and more artistic than that of the older society's exhibition, it is hard to speak with enthusiasm. The fervour of scientific research of the earlier Impressionists has waned, and, as yet, no one is found courageous enough to approach landscape from the imaginative point of view. How far the Impressionist formula still blocks the way may be illustrated by the example of M. Clary's *Ruines de Château Gaillard* (286). Here the ruins of Richard Cœur de Lion's superb fastness, which give its title to the picture, and which in reality dominate the whole countryside, are indicated by a few patches of chalky colour in one corner of the canvas. The view is taken as literally, as precisely, as in a photograph; there is no sense of that subordination and emphasis which a more imaginative attitude to the scene and a sense of the associated ideas of such a subject would suggest. We could find no instance of a landscape deliberately planned with a view to rendering evident not only the actual accidental relations of the objects composing it, but also the human reaction to the scene. Landscape, one may guess, cannot long subsist as an independent art on such starvation diet. Nevertheless there are in the rooms of the Champ de Mars many examples of the accepted formulae provided by Cazin, Boudin, and Raffaelli, carried out with a certain delicacy of feeling and harmony of tone.

Of the older society's exhibition we have not space to speak at length, and, indeed, the temptation to dwell on it is not strong, for it represents a less cultivated, less determinedly artistic group of painters. It is more distinctly in touch with the demand for vivid illustration of commonplace situations and vulgar sentiments. Perhaps the most striking exhibit is M. Jean Paul Laurens's immense triptych, destined, like M. Anquetin's portraits, for the Town Hall at Tours. It represents three scenes of Joan of Arc's career—her reception of Charles VII. at Tours, her trial and execution, and the deserted scaffold after the execution is ended and the crowds have dispersed. The last scene is, as may be guessed, in a vein of forced sentimentality which it is hard to praise; but the whole composition, though without any distinct artistic aim, is one of those brilliant compromises between the desire for pedantic archæological reconstruction of past events, melodramatic effect, and decorative design, in which the official art of France excels. To effect such a compromise, to carry it through with *verve* and consistency, is no small feat of professional skill and science, and these M. Laurens has to a surprising degree.

MR. SARGENT AT THE CARFAX GALLERY.

In this small collection Mr. Sargent is seen in a somewhat unfamiliar vein. For we have here some of his sketches of foreign scenes, notes of foreign types, and a few slight portraits and pencil outlines. Frankly, we like Mr. Sargent better on parade at the Academy than in undress at the Carfax Gallery. Put before him a definite problem in portraiture—how with a given sitter to catch the precise social nuance, and how to render at least adequately the more obvious traits of the individual—and he will find an acceptable solution with unequalled readiness and precision, and without any bungling or hesitation. He is, in fact, our best practitioner in paint, a man whom it is always safe to call in. He will never perform miracles, but he will always be up to the mark. But the practitioner, unlike the poet, is at his best when he is most professional. If we look in on the poet unaware we may find treasures of which he himself scarcely recognizes the value; but it is a mistake to repeat our experiment with the practitioner. For here we see, alas! that Mr. Sargent when he goes to Venice for his holidays reacts to the new surroundings for all the world like an ordinary tourist. His water-colours, with their crude oppositions of positive yellow and hard purple shadows, show the city under the same aspect that we know so well in those *ricordi di Venezia* which the plain man brings home and frames in German gilt mouldings. Mr. Sargent records this aspect with greater skill, with a more cunning shorthand notation, but the inspiration is of no finer quality. Nor when he treats the inhabitants of Venice is he more artistic. No artist of fine susceptibilities would have found his account in the vulgarly picturesque type of his *Gondolier* (No. 13). Such a model might have been flirting with one of Mr. Woods's Venetian girls round a well-head.

No doubt Venice does produce all this. It produces it to order for the *forestieri* like the bric-à-brac in the shops of the piazza, but it is not the side of Venetian life which appeals to an educated imagination. It is here more than ever apparent that Mr. Sargent is distinguished not by the quality of his perception, let alone imagination, but merely by the certainty and facility of his notation of what he perceives. Without his extraordinary power of vividly recording the chief values of the actual scene he would not be of consequence as an artist, and we contend that this power alone is not sufficient to place him artistically on a level with men of weaker execution, but finer perceptions and instincts. Nor is Mr. Sargent's feeling for the beauties of his medium any finer than his feeling for what is beautiful in the thing seen. In every one of these paintings the eye is arrested on the surface of the canvas by the positive unyielding clay of the pigment. No illusion is possible. The colour is paint, a positive palette mixture which we can analyze at once into its constituent pigments, whereas in all fine use of the medium some illusion is attained, some suggestion of the infinity of the thing seen, of the subtle and shifting play of luminous air around the coloured surface. And this failing is the more curious in that Mr. Sargent's chief aim appears to be a rather obviously illusive one. Beauty of design, sensitiveness of contour, richness of colour, are all sacrificed in order to arouse the sense of actuality, and yet there is not one contour here which suggests the possibility of passing round it to the hidden side of the object.

By a curious coincidence there is in the same gallery a work of another modern artist of almost opposite aims—Mr. Legros. It would be unfair to draw comparisons between this and the Sargents in most respects, because this picture of a Cantor happens to be—as far as mere painting goes, at any rate—one of the most perfect of all Mr. Legros's works, whereas there is no Sargent here of first-rate quality. But it

is, we think, fair to compare them in this one respect of the truth in the rendering of atmospheric envelopment, because that is a constant aim of the painters of Mr. Sargent's school. Now Mr. Legros's work is based primarily on linear design. This is brought out with the utmost care; then, with a view to a richly decorative effect, every detail of the pattern of an embroidered vestment and a brocade hanging is clearly defined, so that throughout the picture every edge is as definite and precise as a fine pen line, and yet, merely because the paint is put on with a truly scientific understanding of its properties, the illusion of a possible reality is maintained: the eye passes through the canvas to the imaged objects behind. Among modern paintings we know of very few which have attained so completely as this to the full possibilities of expressive imagery which painting allows. The picture is, moreover, in spite of its detailed rendering of form, large and massive in its total effect, and soberly sumptuous in colour. The drawing of the hand alone would proclaim it a masterpiece.

SALES.

SOME excellent prices were obtained at the sale of engravings held by Messrs. Christie on the 12th inst., Lady Isabella Hamilton, by J. Walker after Romney, fetching 577*l.*, and Mrs. Angelo Taylor as Miranda, by W. Ward after Hoppner, realizing the same amount. Other works after Romney: Miss Cumberland, by J. R. Smith, 31*l.*; Edmund Burke, by J. Jones, 42*l.* Others after Hoppner: Lady Charlotte Duncombe, by C. Wilkin (lot 61), 34*l.*; the same (lot 104), 31*l.*; Charlotte, Viscountess St. Asaph, by the same, 30*l.*; George Canning, by J. Young, 38*l.*; Sir Samuel Hood, by G. Clint, 29*l.*; Louisa, Marchioness of Sligo, by S. W. Reynolds, 168*l.*; Duchess of Bedford, by the same, 362*l.*; Countess of Oxford, by the same, 178*l.*; Lady Ann Lambton and Family, by J. Young, 357*l.*; Juvenile Retirement (The Douglas Children), and Children Bathing (The Hoppner Children), by J. Ward, 178*l.*; Lady Heathcote as Hebe, by the same, 262*l.*; Mrs. Orby Hunter, by J. Young, 52*l.* After J. Ward: Haymakers, by W. Ward, 42*l.* By Descourts: Princess Wilhelmina, 28*l.* After Wheatley: Primroses, by Schiavonetti, 25*l.*; Hot Spiced Gingerbread, by Vendramini, 43*l.*; Turnips and Carrots, by T. Gauguin, 81*l.*; Do You want any Matches? by A. Cardon, 33*l.* After Plimer: Miss Rushout, by T. Burke, 25*l.* After A. Kauffman: Lady Rushout and Daughter, by the same, 33*l.* After Huet Villiers: Mrs. Q., by W. Blake, 29*l.* By and after W. Ward: The Reverie, 46*l.* After Morland: Delia in Town, by J. R. Smith, 94*l.* After Bunbury: Black-eyed Susan, by C. Knight, 46*l.* By and after J. R. Smith: What You Will, 194*l.* After H. Williams: Courtship, and Matrimony, by Jukes (a pair), 90*l.* By J. de Longueil: Les Dons Imprudents, and Le Retour à la Vertu (a pair), 50*l.* By Debucourt: La Promenade Publique, 54*l.* After Lavreince: La Comparaison, by F. Janinet, 30*l.*; L'Aveu Difficile, by the same, 37*l.* After Shee: Lavinia, Countess Spencer, by C. Turner, 42*l.* After Cosway: The Two Sons of the Marquis of Blandford, by W. Barne, 94*l.* After Gainsborough: Duchess of Devonshire, by the same, 204*l.* After Danloux: Admiral Lord Keith, by S. W. Reynolds, 26*l.* After Lawrence: John, Lord Eldon, by J. R. Smith, 33*l.*; Master Lambton, by S. Cousins, 73*l.*; Lady Dover and Son, by the same, 71*l.*; Lady Harriet Clive, by the same, 60*l.*; Countess Grey and Children, by the same, 105*l.* By C. Wilkin: Lady Gertrude Villiers, 28*l.* After Reynolds: The Ladies Waldegrave, by V. Green, 168*l.*; Mrs. Payne-Gallwey and Child, by J. R. Smith, 26*l.*; Hon. Mrs. Beresford, with Marchioness Townshend and Mrs. Gardiner, by T. Watson, 44*l.* After Downman: Lady Elizabeth Lam-

bert, by J. Baldrey, 25*l.* After Schroeder: Princess Wilhelmina, 38*l.*

The sale of the late Mr. R. T. Hamilton Bruce's collection on the 16th inst. was notable for the prices realized by works of the brothers Maris, Rotterdam, by J. Maris, producing 2,625*l.*, and He is Coming, by M. Maris, 1,995*l.* Other pictures: J. Maris, Loading a Barge at the Mouth of a River, 1,627*l.*; A Village on a Canal, 766*l.*; A Canal through the Dunes, 892*l.*; The Sisters, 819*l.*; Cottages on the Dunes, 651*l.*; A Boy playing a Flageolet, 315*l.*; The Drawbridge, 441*l.* M. Maris, Head of a Girl, 336*l.*; The Bride, 378*l.*; The Enchanted Castle, 756*l.*; Montmartre, 651*l.* Corot, Through the Wood, evening, 588*l.*; The Ruined Castle, 1,155*l.*; The Harbour, 430*l.*; The Bathers, moonlight, 231*l.* Constable, A Sketch for 'The Jumping Horse,' 199*l.* N. Diaz, A Forest Glade, Fontainebleau, sunset, 388*l.* H. Fantin, A Nymph, reclining under a tree, 136*l.* J. Israëls, Head of a Peasant, in dark dress and cap, 315*l.* A. T. J. Monticelli, The River Bank, 514*l.*; Group of Figures on a Mountain Side, 220*l.* Monticelli and M. Maris, Twilight, 210*l.* Drawings: J. Bosboom, Interior of a Church, with figures and two dogs, 81*l.*; A Street in a Dutch Town, 110*l.*; Interior of a Church, with two children, 105*l.*; The Cowhouse, 57*l.*; A Church Interior, with two figures, 210*l.* J. Maris, A River Scene, with a barge and haycart, 472*l.*; The Downs, 325*l.*; A Village Scene, with bridge over a canal, 357*l.*; The Quay at Amsterdam, 430*l.*; Buildings on the Banks of a River, 220*l.* M. Maris, Two Figures, evening (black and white), 105*l.*; A Female Figure Reclining (black and white), 115*l.* A Mauve, An Ox in a Stall, 304*l.* J. M. Swan, A Lioness, 52*l.*

On the same day were sold three pictures belonging to Mr. E. F. Milliken: Corot, St. Sebastian, 2,415*l.* J. Maris, Shrimpers and Cart on the Seashore, 283*l.* H. G. E. Degas, Racehorses awaiting the Signal to Start, 682*l.* The remainder were from various collections: W. Müller, A View near Gillingham, 315*l.* E. Verboeckhoven, A Landscape, with peasant driving sheep, 325*l.*; Shepherd's Dog, Ewes and Lambs on a Moor, 325*l.*; Cattle, Donkey, Goat, Ewe, Lambs, and Ducks, 152*l.* T. Faed, The Forester's Family, 315*l.* E. Long, Australia, 120*l.* Heywood Hardy, Ulysses Ploughing, 210*l.* Corot, A Woody Landscape, with peasant girl and three sheep, 199*l.* Morland, A Gipsy Encampment in a Wood, 472*l.* Fortuny y de Madrazo, Innominate, 735*l.* J. Phillip and R. Ansdell, The Pet Lamb, 173*l.* F. Morgan, Off for the Honeymoon, 157*l.* A. T. J. Monticelli, The Maries at the Sepulchre, 115*l.* C. Jacque, Comfortable Quarters, 178*l.* F. Ziem, The Marriage of the Adriatic, Venice, 399*l.* H. Harpignies, In the Forest of Fontainebleau, 162*l.* F. Thaulow, Dieppe Harbour, 105*l.* H. W. B. Davis, Summer Time, Coast of Brittany, 231*l.* E. Isabey, French Fishing-Boat running for Shelter from a North-East Gale, 252*l.* S. Bough's drawing A Sunny Valley fetched 52*l.*

Finis-Iti Gossipy.

D. S. M. in the *Saturday Review* is indefatigable in his attempts to reform the administration of official patronage of modern art. His latest revelations are of a surprising nature. Doubtless most people had assumed that the Chantry Bequest was left to provide prize money for a few notable exhibitors at the Academy. It turns out that it is nothing of the kind. The money was left in order to purchase for the nation the finest works of art, judged solely on their merits, which had been produced in Great Britain; the artist need not be a living artist nor of British origin. When one thinks of the collection of masterpieces which should have been acquired had this trust been conscientiously fulfilled; when one thinks of the

Rossettis, Madox Browns, of the early pictures of Millais, Whistler, Watts, and Legros, to mention only more or less contemporary artists, which might have been got together with the money spent; and when one goes to the Tate Gallery and sees the collection of pictures bought almost entirely out of the annual exhibitions at the Academy, one cannot but wonder at the singular notions of their responsibilities which the members of the Royal Academy have formulated. No one of them would, we imagine, as a private gentleman, have allowed personal interests to influence his administration of a trust in this extraordinary manner.

We have received from Messrs. Chatto & Windus their 'Illustrated Catalogue of the Paris Salon.' It would be better, we think, to omit the English titles to the pictures than render them so casually. 'March in the Wood' for 'Mare sous Bois' is either gross carelessness or crass ignorance.

We welcomed the first part of Messrs. Myers & Rodgers's 'Catalogue of Engraved Portraits' (chiefly English) when it appeared nearly two years ago. The concluding portion was issued last week, and comprises an exhaustive topographical index to the 14,274 portraits enumerated in the complete Catalogue. The index alone must have involved a vast amount of labour and research. This Catalogue will form a most useful book for the collector and journalist. We should have preferred an index of artists and engravers to the one supplied, because we think it would have added immensely to the value of the book for reference. We may mention, in connexion with No. 3,977, that Mr. Sherborn, in a private letter now before us, states that his etching of Lady Hamilton is after a picture by Cosway—which we are inclined to doubt.

MR. FREDERICK WEDMORE has been for some time engaged on a small work on Constable. It will include an essay on his art, and a *catalogue raisonné*, now made for the first time, of the famous mezzotints of Lucas which render Constable's landscapes. The book will be issued, it is hoped, not long hence by Messrs. P. & D. Colnaghi & Co.

THE Berlin Art Exhibition contains a number of works by English painters, of whom Messrs. Sargent, Shannon, and Walter Crane have met with special appreciation on the part of both the critics and the public.

It had been rumoured that the statue of James II. which used to stand in the garden of Gwydyr House, Whitehall, and formerly in front of the Board of Trade at the back of Whitehall, had been lost; but an answer to a House of Commons question, printed on Wednesday, shows that this is not so, and that a new site for it is being considered.

IN view of the important developments in connexion with the work of excavation at Cnossus in Crete, Mr. Arthur Evans's proposal to defer his course of Yates Lectures on Cretan Archaeology until the autumn, in order to avail himself of the new material, has been approved.

PROGRESS is still being made in the excavations connected with the Roman wall of Antoninus which spans Scotland at its narrowest part. The Glasgow Archaeological Society has cut into a section of the wall at Hillfoot, Bearsden, Dumbartonshire. The portion cut disclosed sixteen layers of turfing, with a stone base 15 ft. wide. The Scottish Society of Antiquaries is at present making cuttings in and around the fort of Roughcastle, two miles west of Falkirk, which was visited on Saturday last by Dr. Christison, with Mr. J. R. MacLuckle, a zealous local antiquary, who first suggested the excavation of Camelon, which was carried through successfully a few years ago. Sir Alexander Muir Mackenzie, of Delvine, Perthshire, proprietor of the most northern Roman station

which has as yet been disclosed—that of Inch-tuthill—has published a monograph on the subject. Sir Alexander hopes that the excavations at Inch-tuthill are only a beginning of the desired exploration of traces of the Roman advance in Scotland. He expects to trace the Roman road from Grassy Walls to Coupar Angus this year.

MUSIC

THE WEEK.

COVENT GARDEN.—Third Cycle of the 'Ring.' 'Romeo and Juliet.'

QUEEN'S HALL.—Mr. E. MacDowell at the Philharmonic Concert.

ST. JAMES'S HALL.—Joachim Quartet Concerts.

QUEEN'S HALL.—Beethoven Festival.

WE have sufficiently sung the praises of the first two 'Ring' cycles, and need only say that the third, which came to a conclusion last Saturday night, attracted equal attention, and achieved equal, and in some matters greater success. These three cycles constitute the first real rendering of the work here. In 1882, at Her Majesty's Theatre, it was given with maimed rites. At Bayreuth people go for the sole purpose of visiting the Festspielhaus; here in the busy metropolis, with attractions and distractions of various kinds, the undertaking, arranged pretty much, as regards hours, on Bayreuth lines, was somewhat risky, but results have proved that for good performances there is a public. In like manner we believe that the great operas of the so-called classical and romantic schools would draw the public year in, year out, *i.e.*, at reasonable prices of admission. Such a theatre might not pay directly; however, it would be a power to refine and elevate the masses, and provide them, at any rate, with high-class enjoyment.

Last Monday evening Gounod's 'Romeo and Juliet' was given, with Madame Suzanne Adams and M. Salignac in the title rôles—two artists whose excellent vocalization helped one to forget that Gounod's love-music, in spite of its refinement and sensuous charm, sounds doubly sentimental after the strong impassioned strains sung by Brünnhilde and Siegfried in the last two sections of the 'Ring.'

Mr. Edward MacDowell, the American composer, Professor of Music at the Columbia University of New York, made his first appearance in England at the fourth Philharmonic Concert, Queen's Hall, last Thursday week, and played the solo part of his Second Pianoforte Concerto, No. 2, in D minor. The composer studied under Raff and Liszt, who have naturally exerted strong influence over him, both as regards the matter and the manner of his music. The writing is clever and interesting. There are earnest pages in the score; others are of a more superficial character. From a published list the two concertos, Op. 15 and Op. 25, seem to be the only works which Mr. MacDowell has written for pianoforte and orchestra; otherwise he would no doubt have selected something representing a later stage of his development. He is an able performer, and interpreted his own music well, though not with the charm and finished technique of many notable pianists now before the public. Mr. MacDowell's duties as professor, also the time which he devotes to composition, no doubt interfere with that regular practice by which pro-

fessional pianists arrive at such great results. The concerto is dedicated to Madame Carreño, who was the first to perform it here—viz., at the Crystal Palace, April 7th, 1900. The Philharmonic programme included Mr. Frederic Cliffe's effective scena 'The Triumph of Alcestis,' dramatically rendered by Madame Clara Butt, who, however, was not in her best voice; a Haydn 'Cello Concerto, with Földes as interpreter; and Beethoven's Seventh Symphony, brilliantly performed under the direction of Dr. Cowen.

The Joachim Quartet Concerts came to an end on the 14th inst. with a Brahms programme, including the Pianoforte Quartet in C minor, Op. 60, and the Sonata for pianoforte and violin in G, Op. 78, with Mr. Leonard Borwick as pianist, and the fine Sextet in B flat, Op. 18, with Messrs. Alfred Hobday and Percy Such as second viola and second cello respectively. The programmes of all the previous concerts contained nothing but standard and familiar works. If, then, they have only received brief, or we may say scanty, notice in these columns, it is not because they were uninteresting or not worthy of attention, but simply that the claims of the performers to high merit have long been recognized, and that there is nothing new to say either about the music or the artistic manner in which it is interpreted. At the outset we spoke of the diminished physical strength of Dr. Joachim, natural enough in a man who has led an active life and who has arrived at an age at which most artists have retired from the toils and excitements of a public career. It affects his tone, at times his intonation, but the grand style is still there; the works have been performed with perfect ensemble, dignity, reverence, and with that effacement of self which is so desirable, yet so rare. Repeated praise, however, becomes wearisome, and there is no need to insist on the loss of power which attends old age. The concerts will be resumed next season. Dr. Joachim is always sure of a hearty welcome here.

Prof. Johann Kruse's Beethoven Festival began at Queen's Hall on Saturday afternoon under the conductorship of Herr Felix Weingartner, who has already given us proofs of his powers as an interpreter of Beethoven's symphonies. The programme of the opening day was disappointing. The First Symphony, with its beautiful Andante and prophetic Menuetto, must interest those who like to trace the development of genius, but in comparison with later works of the kind it is weak; as part, however, of the scheme to perform all the symphonies in chronological order it was in its right place. Then there was another early work, the Overture, also an Entr'acte, from the ballet 'Die Geschöpfe des Prometheus,' which again, as the composer said to Haydn, whom he met in the street after the first performance in 1801, is "no creation," and yet in its way it is characteristic, and certainly unfamiliar. But the longest number of the programme, the Triple Concerto, for pianoforte, violin, and violoncello, Op. 56, though belonging to the period of 'Fidelio,' the C minor Symphony, and the 'Appassionata' Sonata, has nothing in common with these great works. The solo parts were performed by Miss Fanny Davies, Prof. Kruse, and

Mr. Percy Such. Afterwards in the 'Egmont' Overture Herr Weingartner had a fine opportunity of showing his strength as conductor. In the programme book it is said that the 'Prometheus' Overture was, with the one exception of the Piano Concerto in B flat, Beethoven's earliest essay in orchestral writing. Yet in Bonn he composed the two cantatas, one on the death of the Emperor Joseph II., the other on the accession of Leopold II., both in 1790, also the Ritter Ballet in the same year. We read with regard to the Concerto, Op. 56, that a note in Breitkopf & Härtel's "authoritative edition" states that "the tuttis are arranged by Herr Carl Reinecke." But there is no note to that effect in their critical edition of Beethoven's works. It probably occurs in some pianoforte edition of the work.

The second concert on the Monday evening was a brilliant success. The Second and Third Symphonies, occurring in the same programme, forcibly revealed the difference between the two works—a difference not merely of degree, but of kind. In the earlier symphony we have the musician full of life and energy, in the later the tone-poet inspired by stirring events which seemed to promise an era of universal peace and love. The performances were both admirable.

The programme of Tuesday's concert included the Fourth and Fifth Symphonies, which were splendidly played. Herr Weingartner has no doubt learnt much from Richter, but he has a style of his own. His beat is singularly clear, and, while he displays wonderful life and energy, there is always the sense of restrained power. His readings are strong and healthy. Prof. Kruse played the Beethoven Violin Concerto, the slow movement of which was interpreted with rare delicacy.

Musical Society.

MISS MARIE HALL appeared at the musical and dramatic recital given by Miss Sydney Keith and Mr. de Vere Barrow at St. James's Hall last Tuesday evening. She played Bach's Fugue in G minor for violin alone with firmness and decision, and also chose an Adagio by Vieuxtemps, Paganini's 'Moto Perpetuo,' and a showy dance by her teacher Sevcik, interpreting all in bright and animated style, and with faultless execution.

MORE than twenty of Miss Maude Valérie White's tasteful and well-written songs were included in the programme of her concert given at St. James's Hall last Wednesday afternoon. Among the more pleasing of these were 'Das taube Mütterlein' and 'Liebe, Liebe,' which were agreeably sung by Miss Louise Dale; 'A Farewell Song' and 'To Electra,' expressively rendered by Lady Maud Warrender, who has a rich-toned contralto voice; and three arrangements of Sicilian melodies, including a gentle and picturesque 'Canzoncina Pastorale,' these being ably sung by Mr. Kennerley Rumford. Other songs from the same source were placed with Mr. John Harrison, Mr. Hamilton Earle, and Mr. Theodore Byard; and Herr Wilhelm Backhaus provided relief with pianoforte solos.

Or Zacharewitsch, a new violinist, who made his first appearance in England on Wednesday afternoon at the Bechstein Hall, we can only say just a word for the present. He has talent and temperament; as yet he is far too impulsive, a quality, however, which time ought to turn to good account.

DURING the past ten years much has been done in London, and in large measure through the efforts of Mr. Henry J. Wood, in the way of high-class orchestral music, but choral music has not advanced *pari passu*. The Albert Hall and various suburban choral societies flourish, but in the centre of London there is no body of singers such as the one once established by Henry Leslie, under whose able direction so many fine works were produced. Mr. Wood is now forming a select choir of one hundred voices, and weekly rehearsals will begin October 27th, and continue (with exception of four dates named on prospectus) until January 5th, 1904. Public performances are to be given, and the ample list of composers whose works are to be studied ranges from Dunstable to Sullivan. We wish all success to this new movement. It has an able organizer, for although Mr. Wood is principally known as an orchestral conductor, he has for many years been a vocal teacher. Prospectuses can be obtained from the secretary, Mr. C. W. James, 25A, Norfolk Crescent, W.

A CONCERT will be given at Stafford House on July 1st towards a fund to establish an evening home of recreation for factory girls.

DR. HENRY COWARD, the distinguished chorus master, was presented on Tuesday last at the Town Hall, Sheffield, with a full-length portrait of himself and other gifts in the presence of a large company assembled at the invitation of the Lord Mayor. In the unavoidable absence of the Duke of Norfolk, the portrait was unveiled and presented to Dr. Coward by his grace's sister, the Lady Mary Howard.

DR. HANS RICHTER and Herr Felix Weingartner have declined the invitation of the Berlin Committee to take active part in the festival in connexion with the unveiling of the Wagner monument next October, and both, it is said, have assigned similar reasons for their refusal. The *Allgemeine Musik-Zeitung* of May 15th publishes Dr. Richter's reply to the Committee, and an answer from the latter to that letter. Dr. Richter considers the Festspielhaus at Bayreuth, built by Wagner himself, his true monument. The Berlin monument festival might, however, he thinks, be productive of good, if carried out in harmony with the master's spirit; but there are to be an historical concert and a musico-scientific congress, things at which Wagner pointed the finger of scorn. Then he hears of excerpts from 'Parsifal' in the concert-hall, but such things Wagner, says the worthy doctor, regarded as inartistic; and if he did such things himself it was to cover the deficit of the Bayreuth Festival, and, moreover, the excerpts were from works not then being performed. The Committee has replied in detail to these arguments. The musical congress, it says, forms no actual part of the festival; and excerpts from 'Parsifal' are not to be given. Further, it objects to a criticism of a scheme that is not yet matured. The objection to excerpts in the concert-room comes strangely from one who for years has thus dealt with all Wagner's works, from 'Rienzi' to 'Parsifal.' We readily agree that excerpts would be particularly objectionable at a festival specially organized in honour of Wagner; but at any time, according to Dr. Richter's own contention, they are inartistic. The thing may be wrong in principle, but by these imperfect means the knowledge of Wagner's works has spread. The Richter Concerts during the last twenty years and more prepared the way for the magnificent cycles of the 'Ring' just brought to a successful issue.

PERFORMANCES NEXT WEEK.

Mon.	Messrs. Boor and Dene's Concert, 3, St. James's Hall.
—	Grand Concert, Empire and Victoria League, 3, Queen's Hall.
—	Mlle. Valmond's Vocal Recital, 3.30, Bechstein Hall.
—	Beethoven Festival, 3.30, Queen's Hall.
—	Royal Opera, Covent Garden, 'Rigoletto.'
Tues.	Tschakowsky Concert, 3, Queen's Hall.
—	Messrs. Liechammer and Ondrick's Vocal and Violin Recital, 3, St. James's Hall.
—	Mr. G. A. Clinton's Chamber Concert, 3, Queen's Hall.

Tues.	Mr. Joseph Ivimey's Orchestral Concert, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden, 'Tristan.'
Wed.	Mr. Landon Ronald's Concert, 3, St. James's Hall.
—	Mr. Frederic Lamond's Pianoforte Recital, 3, Bechstein Hall.
—	Madame Marcella Lush and Mr. Humphrey's Vocal and 'Cello Recital, 3, Steinway Hall.
—	Maggie Madrigal Society, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
Thurs.	Patel Concert, 3, Albert Hall.
—	Messrs. Kreidler and Godowsky's Recital, 3.30, Bechstein Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Royal Opera, Covent Garden.
Fri.	M. Pugno and Jean Gérard's Pianoforte and 'Cello Recital, 3, St. James's Hall.
—	Edward Ellis's Song Recital, 3.15, Bechstein Hall.
—	Godowsky-Thibaud's Pianoforte and Violin Recital, 3.30, Bechstein Hall.
—	Willy Burmeister's Violin Recital, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
Sat.	M. de Fashmann's Recital, 3, Bechstein Hall.
—	Royal Opera, Covent Garden.

DRAMA

Clytemnestra: a Tragedy. By Arnold F. Graves. With a Preface by Robert Y. Tyrrell, Litt.D. (Longmans & Co.)

THE experiment of Mr. Graves is in some respects unique. It consists in an attempt to fit to the stage of to-day the story of the return and death of Agamemnon and the revenge of Orestes upon the murderers of his father. No attempt is made to preserve the ordinary forms or prescriptions of Greek tragedy. There is nothing definite in the shape of a chorus; the unities are forgotten, the action being divided between Argos and Delphi, and covering the years between the arrival of Agamemnon in his own capital and the death of Ægisthus at the hands of Pylades (*sic*) and that of Clytemnestra at those of her son. What is even more noteworthy as a departure from Hellenic custom is that the deeds of violence, with the exception of the slaughter of the returning hero by his wife, take place in presence of the spectators. Cassandra is thrice stabbed by Clytemnestra, who punctuates, if the expression may be pardoned, each blow of the dagger with the words, "Take that, and that, and that"; and the final combat has something of the character of a *mêlée* in which Ægisthus is aided by his friends Lysicles and Cleophon. The matter is in part that of the Oresteia, the crowning episode as presented in the 'Eumenides' being omitted; the method is that of 'Hamlet' or of 'Macbeth.' Pageantry and spectacle are not despised, the returning monarch receiving embassies from Corinth and other cities, while, at the bidding of the Pythia, Orestes is presented with a rehearsal in dumb show of the murder of Agamemnon. Pleisthenes, the son of Ægisthus, while in the act of attempting treacherously to murder Orestes in the very shrine of Loxias, is slain by Pylades. In addition to characters such as Hermione, the betrothed of Orestes, and Electra and Chrysothemis, his sisters, personages unknown to history or myth are introduced. One of these, Meleander, a bard, who is the tutor of Orestes and the guardian of Clytemnestra, drawn apparently from the Melisander of James Thomson's 'Agamemnon,' is by his cowardly denials of the story told by Electra largely responsible for the death of the hero. Orestes himself—who, out of regard for his mother, casts doubts on the allegations of Electra as to the recent presence of Ægisthus—has also a share in bringing about the catastrophe.

This combination of methods is bizarre. It is fortunate enough to win the approval of Prof. Tyrrell, who explains, and to a certain extent commends, the process adopted. We so far agree with the professor as to concede the wisdom of following

the precedent of Sophocles rather than that of Æschylus in omitting the motive of the 'Eumenides'; and we accept his praise of the characters of Mr. Graves as "simple, strong, restrained, archaic," as opposed to those of Voltaire, Alfieri, or Thomson, as well as of Cr billon and a score others, which are "modern, complex, neurotic, hysterical." Mr. Graves's reward is found in the fact that his play as it stands is capable of being given on the modern stage. That it would be a success thereon is more than we dare affirm. The verses, moreover, which are to be sung by an invisible chorus would, as is always the case, be inaudible, and might, unless printed versions are supplied to the audience, as well be omitted. These constitute the principal lyrical passages, the language generally being characterized by dramatic appropriateness rather than poetry. Most of the love dialogue is in blank verse, for which rhymed verse and prose are occasionally, but rarely, substituted. Perhaps the most vigorous passage of poetry in the play is the description by Orestes (who enters in disguise) of his own supposed death in a chariot race:—

'Twas at the Pythian Games he lost his life;
Two chariots, interlocking, overturned:
And those behind, unable to control
Their savage stallions straining at their bits,
Drove furiously against the shattered wreck;
And in an instant reared a living wave—
A seething swirl of struggling horse and men,
Each dealing death in phrensiad fight for life.
He and one other turned their teams aside
To right and left; and thundered to the goal
He never reached; for, swerving at the turn,
He struck the inner post; the axle snapped;
And in the dust crashed chariot and rider.
Frantic with fright, the horses broke away,
And proud Orestes, tangled in the reins,
Was dragged like Hector round and round the course.

Interesting as is Mr. Graves's experiment, we scarcely care to commend it to imitation. Dr. Tyrrell assigns to almost the whole the credit of novelty of conception and originality of treatment, and asserts that Mr. Graves has followed the example set him by Voltaire, Alfieri, and Thomson "to such an extent that his presentation of the legend cannot be regarded as even an adaptation of any of the plays upon which it is founded." For the fifth act even, which deals with the same subject-matter as the 'Electra' and the 'Cho phori,' complete originality is claimed.

Dramatic Gossip.

At the last moment the performance of 'Much Ado about Nothing,' announced for Tuesday night at the Imperial, was postponed until this evening.

The Criterion Theatre is announced to reopen on June 2nd with a farce in three acts, adapted by Mr. Cosmo Gordon Lennox from 'Le Coup de Fouet' of MM. Maurice Hennequin and Georges Duval, produced at the Nouveaut s on January 10th, 1901. Misses Annie Hughes, Fanny Brough, and Kate Phillips, Mr. Herbert Ross, and Mr. Fred Kerr will take part in the performance.

'HER SECOND TIME ON EARTH,' a four-act play of Mr. Walter Melville, first given on October 6th, 1902, at the Standard Theatre, and transferred on Saturday last to the Adelphi, is a melodrama of a conventional East-End type. Miss Maud Hildyard showed undisciplined power as the heroine, a woman of remarkable beauty and depravity equally exceptional.

So afraid is Mr. Walter Melville, being also the author of 'The Worst Woman in London,'

of being mistaken for a misogynist on account of his unflattering presentations of women that he devotes some space in the daily papers to disclaiming an impeachment to which Alexandre Dumas and even Shakespeare are equally open. This suggests new possibilities for advertisement, since the author of some new 'Paul Clifford' or 'Eugene Aram' may repudiate any sympathy with robbery or murder, and some M. Sardou protest against the supposition that he has been at any time an actual tenant of the Inferno. In cases of this kind it is a matter for speculation whether testimonies to character on the part of influential friends of the dramatist might have a reassuring effect on the public. The nearest approach to this species of delicate susceptibility is found in 'A Midsummer Night's Dream,' where Snug the joiner is at the pains to assure the guests at the marriage feast of Theseus and Hippolyta that he is no

Lion-fell, nor else no lion's dam.

One week in all was the run accorded 'The Little Countess' at the Avenue Theatre. We have previously noted that this species of collapse is a new feature in connexion with the drama. Though capricious, and sometimes—as in the present instance—unjust, this kind of award is, in fact, more merciful than a less trenchant judgment.

'HEARTS AND CORONETS,' a three-act comedy by Mr. W. F. Downing, was given on Monday at the Fulham Theatre, by a company including Miss Beryl Faber, Mr. Sydney Brough, and Mr. H. Nye Chart. 'The Outlaws,' a one-act adaptation of a story by Sir Gilbert Parker, was the opening piece.

TO CORRESPONDENTS.—H. R. T.—W. H. D.—F. J. G.—F. B. G.—H. L.—received.
H. B. P.—Will publish later.
T. W.—Many thanks; books received.
No notice can be taken of anonymous communications.

SEELEY & CO.'S LIST.

JOSIAH WEDGWOOD: Master Potter.

By A. H. CHURCH, F.R.S., Professor of Chemistry in the Royal Academy of Arts. Being a Revised and Enlarged Edition of No. 3 of the Portfolio Monographs. With 4 Photogravures, 10 Coloured Plates, and many other Illustrations, super-royal 8vo, sewed, 6s. net; or in cloth, 7s. net.

"Beautifully illustrated.... The book is quite worthy of a conspicuous place in the 'Portfolio' series, of which it is one of the most excellent volumes."—*Pall Mall Gazette*.

BY THE SAME AUTHOR.

The CHEMISTRY OF PAINTS and PAINTING. By A. H. CHURCH, F.R.S., Professor of Chemistry in the Royal Academy of Arts. Third Edition, Revised and Enlarged, crown 8vo, 6s.

"In all respects a model of what such a work should be."—*Athenæum*.

OLD ST. PAUL'S CATHEDRAL. By the Rev. Canon BENHAM, D.D. F.S.A. With a Frontispiece in Photogravure, 5 Reproductions in Colour, and many other Illustrations, super-royal 8vo, sewed, 5s. net; or cloth, gilt top, 7s. net.

"A book in every way worthy of its subject."—*Spectator*.

STORIES FROM ENGLISH HISTORY.

By the Rev. A. J. CHURCH, M.A., Author of 'Stories from Homer,' &c. With many Illustrations, Cheaper Edition, Revised, 3s. 6d.

"These stories are written in the strong nervous English of which Mr. Church is a master.... Boys brought up on Mr. Church's pages will at all events have nothing to unlearn."—*Academy*.

WIRELESS TELEGRAPHY

POPULARLY EXPLAINED. By R. KERR, F.G.S. With Preface by Sir W. H. PREECE, K.C.B. F.R.S., and many Illustrations. Sixth Edition Revised, sewed, 1s.; cloth, 1s. 6d.

"The author has achieved conspicuous success.... Capitally illustrated."—*Athenæum*.

NEW EDITION, REVISED AND ENLARGED.

SUN, MOON, and STARS. Astronomy for Beginners. By AGNES GIBBERNE. With Illustrations, Twenty-sixth Thousand, 6s.

POPULAR EDITION. SIXPENCE NET.

EDINBURGH. Picturesque Notes, with Illustrations. By ROBERT LOUIS STEVENSON.

"The very model of what a sixpenny edition ought to be."—*Westminster Post*.

London:

SEELEY & CO., LTD, 33, Great Russell Street.

MR. EDWARD ARNOLD'S NEW BOOKS.

TWO NEW NOVELS.

THE PAVILIONS OF LOVE.

By MILDRED SHENSTONE. 6s.

THE ABSURD REPENTANCE.

By ST. JOHN LUCAS. 6s.

SCOTSMAN.—"The story is a delightful mixture of idyll and comedy."

SECOND IMPRESSION IN THE PRESS.

THE LIFE OF FATHER DOLLING.

By the Rev. C. M. OSBORNE,

Vicar of Seghill, Northumberland.

Demy 8vo, with Portrait, 12s. 6d. net.

Rev. JAMES ADDERLEY in the *DAILY MAIL*.—"I can most earnestly commend this volume to all who care and, I may add, to all who don't care, about the spiritual progress of our race. It is the story of a great experiment and of a great experience. No one can afford to keep himself outside the infection of its inspiration."

RECOLLECTIONS OF A TOWN BOY AT WESTMINSTER, 1849-1855.

By Capt. F. MARKHAM, late Rifle Brigade.

Demy 8vo, with Illustrations, 10s. 6d. net.

NATURE'S LAWS

And the Making of Pictures.

By W. L. WYLLIE, A.R.A. Illustrated by the Author. Super-royal 4to, 15s. net. [May 27.]

SECOND IMPRESSION.

THE TALE OF A TOUR IN MACEDONIA.

By G. F. ABBOTT.

With Illustrations and Map, demy 8vo, 14s. net.

SPECTATOR.—"Mr. Abbott's delightful account of his recent tour in that distressful but picturesque country has a topical interest nearly equal to its literary charm. Mr. Abbott has a genial sense of humour, a strong intelligence, and a limpid style, which in combination have enabled him to produce one of the best books of travel in Turkish dominions which has appeared since Kinglake's 'Rothen,' and one which has a great deal in common with that immortal work."

MRS. HUGH BELL'S NEW BOOK.

THE DEAN OF ST. PATRICK'S:

A Play in Four Acts.

By Mrs. HUGH BELL, Author of 'The Minor Moralists.' Crown 8vo, 2s. 6d. net.

PROF. RALEIGH'S NEW BOOK.

WORDSWORTH. By Walter Raleigh,

Professor of English Literature in the University of Glasgow, Author of 'Style,' 'The English Novel,' &c. Crown 8vo, 6s.

MANCHESTER GUARDIAN.—"A volume of singularly penetrating exposition just issued by Prof. Raleigh. That any volume of criticism from his hand would be luminous and stimulating we were confident; but we confess that we were not prepared to find him distinguished from the long line of previous Wordsworthian critics, above all by his peculiarly vivid insight into that timeless, elementary core of Wordsworth's genius which prompted him to throw off all the heritage of literary phrase in order to be the nearer to nature."

NEW EDITION.

A MEMOIR OF ANNE J. CLOUGH, Principal of Newnham College, Cambridge. By her Niece, BLANCHE A. CLOUGH. Crown 8vo, with Portrait, 6s.

CHEAPER EDITION.

PATRIOTIC SONG. A Book of English Verse. Being an Anthology of the Patriotic Poetry of the British Empire from the Defeat of the Spanish Armada till the Death of Queen Victoria. Selected and Arranged by ARTHUR STANLEY. xxvii-383 pages. Crown 8vo, cloth, 2s. 6d.

London: EDWARD ARNOLD, 37, Bedford Street.

FROM DUCKWORTH & CO.'S LIST.

THE POISH PLOT.

A Study in the History of the Reign of Charles II.

By JOHN POLLOCK,
Fellow of Trinity College, Cambridge.

Tall demy 8vo, 10s. net.

[Next week.

THE KING OF FOLLY ISLAND.

By SARAH ORNE JEWETT.

Crown 8vo, 3s. 6d. net.

[Immediately.

CHURCH DISCIPLINE.

By JOSEPH McCABE. Crown 8vo, 3s. net.

"He writes as a humanist, not as a Protestant."—*Glasgow Herald*."Will help to dispel the mists of prejudice in which we have been so long enwrapped."—*Daily News*.

BY THE SAME AUTHOR.

SAINT AUGUSTINE and his AGE. Large crown 8vo,
6s. net.

PETER ABÉLARD. Large crown 8vo, 6s. net.

TOM WEDGWOOD, the FIRST PHOTOGRAPHER. An
Account of his Life, his Discovery, and his Friendship with Samuel Taylor Coleridge,
and an Examination of some Early Photographic Discoveries. By R. B. LITCH-
FIELD. Demy 8vo, 10 Illustrations, 8s. net.THE PRINCESS of HANOVER. By Margaret L. Woods.
Crown 8vo, 5s. net."We do not know any recent play that is nearly as good."—*Saturday Review*.

PAPER, 1s. 6d. net; CLOTH, 2s. net.

"Once again we are able unreservedly to congratulate the editor and publisher of the
'Greenback Library'.....Outstandingly good.....An admirable and distinguished piece of
workmanship.....Breathes the spirit of true romance.....The author scorned to use the
clumsy sensationalism by which many better-known writers have won their circulation."
—*Athenæum*."A SERIES REMARKABLE FOR GOOD WORK AND ORIGINALITY."
—*Full Mall Gazette*.ROSSLYN'S RAID. By Beatrice H. Barmby.
SUCCESS. By R. B. Cunninghame Graham."This author stands out from among his fellows, since Stevenson died, as the embodi-
ment of one thing in literature.....that rare thing, charm.....Full of pleasing whimsicality,
of literary distinction, of quaint, ironical philosophy."—*Athenæum*.

BUSH STUDIES. By Barbara Baynton.

"Worth a dozen books by more familiar and accepted writers on Australia."—*Daily Mail*.A NEW VOLUME in this Series by HILAIRE BELLOC
is now passing through the press.The JOY of LIVING (ES LEBE das LEBEN). By
HERMANN SUDERMANN. Translated by EDITH WHARTON. Crown 8vo,
4s. 6d. net."That it is eminently worth reading it is scarcely necessary to say. It is also some-
thing to acquire and preserve. The publishers send it out with all the accompanying
charms of good typography and exceptionally tasteful binding."—*Globe*.JEAN GOUJON. By Reginald Lister. Preface by
S. ARTHUR STRONG. Royal 4to, 10 Photogravures and 10 Colloatypes. Edition
limited to 300 copies: 50 on Hand-made Paper, with Illustrations on Japanese Vellum,
5s. 5s. net; 250 on Antique Paper, 2s. 2s. net."An interesting monograph. Very finely illustrated."—*Times*.The BOOK of the COURTIER (IL CORTEGIANO). By
BALDESAR CASTIGLIONE. The Great Classic is Translated and Annotated by
LEONARD ECKSTEIN OPDYCKE. With 71 Portraits and 15 Autographs. 3s. 3s. net.

STATE TRIALS: Political and Social.

Selected and Edited by H. L. STEPHEN.

With 4 Photogravures. 4 vols. 10s. net.

"The best of good reading."—*Spectator*."A fascinating work. More entrancing than the average novel."—*Punch*."There is no reading in the world as good as the State Trials."—*Daily Mail*.

CHELSEA OLD CHURCH. By Randall Davies, F.S.A.

With Preface by HERBERT P. HORNE. There will be many illustrations in
Collootype, and a Photogravure Frontispiece. The Edition will be limited to
320 Copies for sale, 52s. 6d. net.

[In the press.

THE ORRERY PAPERS.

By the COUNTESS of CORK and ORRERY.

2 vols. demy 8vo. With 23 Photogravures. 42s. net. [Ready shortly.

BY SIR LESLIE STEPHEN, K.C.B.

STUDIES of a BIOGRAPHER. Vols. III. and IV.

Large crown 8vo, 2 vols. 12s.

STUDIES of a BIOGRAPHER. Vols. I. and II.

Large crown 8vo, 2 vols. 12s. SECOND IMPRESSION.

The ENGLISH UTILITARIANS. Demy 8vo, 3 vols.
30s. net.

EUROPEAN FUNGUS FLORA: Agaricaceæ. By

GEORGE MASSEE, F.L.S., Principal Assistant, Royal Botanic Gardens, Kew;
Author of 'A Text-Book of Plant Diseases,' &c. Crown 8vo, 6s. net."There are few better equipped for the work than the author of this volume.....Very
carefully compiled."—*Athenæum*."One of the best planned, clearest, and most authoritative books. As a text-book and
book of reference it will probably become indispensable."—*Bookman*.

SECOND EDITION, ENLARGED AND REVISED, JUST OUT.

A TEXT-BOOK of PLANT DISEASES caused

by CRYPTOGAMIC PARASITES. By GEORGE MASSEE, F.L.S. With 92 Illus-
trations, drawn from Nature by the Author. Crown 8vo, 5s. net.

AGRICULTURAL BOTANY: Theoretical and Prac-

tical. By JOHN PERCIVAL, M.A. F.L.S., Professor of Botany at the South-Eastern
Agricultural College, Wye. Crown 8vo, with 265 Illustrations by the Author, 7s. 6d.
net. SECOND EDITION JUST OUT.

DUCKWORTH'S POPULAR LIBRARY OF ART.

Cloth, 2s. net; leather, 2s. 6d. net.

LEONARDO DA VINCI.

By Dr. GEORG GRONAU. 44 Illustrations.

The FRENCH IMPRESSIONISTS.

By C. MAUCLAIR. 50 Illustrations.

ROSSETTI. By F. M. Hueffer. FRED. WALKER. By C. Black.
50 Illustrations. 33 Illustrations. (Photogravure Frontis-
piece.)DÜRER. By L. Eckenstein. 37 MILLET. By R. Rolland. 32
Illustrations. Illustrations.

READY SHORTLY.

REMBRANDT. By A. Bréal. GAINSBOROUGH. By Arthur B.
60 Illustrations. CHAMBERLAIN. 50 Illustrations.

"CROPPIES LIE DOWN." A Tale of '98.

By WILLIAM BUCKLEY. 6s.

"A successful historical novel."

"Admirably drawn."

"Sketches of Irish peasant women will rank with those of any novelist."—*Athenæum*."Reaches the highest level of excellence. I shall find a place for 'Croppies Lie Down'
between 'Micah Clarke' and 'A Gentleman of France.'"—*To-day*.The Author of 'The Visits of Elizabeth' is "at this moment our leading novelist of
modern manners."

EVERYONE IS READING HER LATEST BOOK.

REFLECTIONS of AMBROSINE. By Elinor Glyn.

6s. With Coloured Frontispiece.

"Spirit, verve, and good humour. Unaffectedly charming."—*Daily Chronicle*.

A GIRL AMONG THE ANARCHISTS.

By ISABEL MEREDITH. Preface by MORLEY ROBERTS.

Crown 8vo, with Frontispiece, 6s.

This narrative of life among the London Anarchists is strictly true—a record of
actual experience."Mr. Morley Roberts assures us that he knows Isabel, and knew 'Kosinski,' and has him-
self written for the 'Tocsin.' Very amusingly and effectively drawn."—*Daily Express*.

MICHAEL ANGELO BUONARROTI.

By CHARLES HOLROYD.

FIFTY-TWO ILLUSTRATIONS. FIRST VOLUME in a NEW SERIES.
Pott 4to, 7s. 6d. net."Mr. Holroyd is to be congratulated on the manner in which he has performed a valuable
task."—*Morning Post*.ST. TERESA. By Henri Joly, Author of 'The Psy-
chology of the Saints,' &c., and General Editor of the Series. Crown 8vo, 3s.The ROADMENDER. By Michael Fairless. 2s. 6d.
net. Eighth Impression.

3, HENRIETTA STREET, COVENT GARDEN, W.C.

MESSRS. CONSTABLE'S LIST.

NOW READY.

HISTORY of the CHURCH and STATE in NORWAY. From the Tenth to the Sixteenth Century. By THOMAS B. WILLSON, M.A. Fully illustrated. Demy 8vo, 12s. 6d. net.

SELECTIONS from LA BRUYERE and VAUVENARGUES. Reflexions and Maxims. Arranged by ELIZABETH LEE, with a Memoir. Imperial 16mo, 3s. 6d. net.

AN ENGLISH GARNER.
NEW VOLUMES.

LATE STUART TRACTS. With an Introduction by GEORGE A. AITKEN.

FIFTEENTH CENTURY PROSE and VERSE. With an Introduction and Glossary by A. W. POLLARD.

Price 4s. net each.

CONTEMPORARY FRANCE, 1870-73. By GABRIEL HANOTAUX. Translated by J. C. TAYLOR, M.A. Illustrated with Portraits. 15s. net.

The NATION'S NEED: Chapters on Education. Edited by SPENSER WILKINSON. Crown 8vo, 6s.

CITIES of INDIA. By G. W. FORREST, C.I.E., ex-Director of Records, Government of India. Demy 8vo, fully illustrated, 10s. 6d. net.

HUMAN IMMORTALITY. By Prof. WILLIAM JAMES, Professor of Philosophy at Harvard University. New Edition. 2s. 6d.

POEMS. By Beatrice Helen Barmby, Author of 'Giall Sursson.' Fcap. 8vo, 3s. 6d. net.

SONGS and LYRICS. By Henley DALE. Crown 8vo, 5s. net.

HAROLD. By Lord Lytton. Re-issue of the Edition containing Mr. GEORGE LAURENCE GOMME'S Introduction and Notes. With Illustrations. Crown 8vo, 3s. 6d.

UNIFORM WITH 'HAROLD.'

READING ABBEY. By Charles MACFARLANE. Re-issue of the Edition containing Mr. GEORGE LAURENCE GOMME'S Introduction and Notes. Illustrated. 3s. 6d.

POPULAR EDITION OF DE WETS BOOK.

THREE YEARS WAR. 3s. 6d. net.

No. 5. **THE ANCESTOR.** 5s. net.

An Illustrated Quarterly Review of County and Family History, Heraldry, and Antiquities.

Edited by OSWALD BARRON, F.S.A.
INDEX to Nos. 1 to 4 NOW READY, 2s. 6d. net.

NEW SIX-SHILLING NOVELS.

The ROMAN ROAD. By "Zack," Author of 'Life is Life,' &c.

The WAY BACK. By Albert KINROSS, Author of 'Within the Radius,' &c.

The STAR DREAMER. By Agnes and EGBERTON CASTLE, Authors of 'Young April,' 'The Secret Orchard,' &c.

The PAGAN at the SHRINE. By PAUL GWYNNE, Author of 'Marta.'

PARK LANE. By Percy White, Author of 'The West End.'

CASTLE OMERAGH. By Frankfort MOORE, Author of 'The Jessamy Bride.'

ARCHIBALD CONSTABLE & CO., LIMITED,
Westminster.

WILL BE PUBLISHED ON MAY 26.

AN INDIAN SKETCH-BOOK,

By L. RAVEN-HILL,

AUTHOR OF 'OUR BATTALION.'

Consisting of over 100 Full-Page Pencil Drawings of Scenes, Incidents, and Impressions taken during the Artist's visit to the Great Durbar, and here reproduced in exact facsimile.

These Drawings are illustrative of the many-sided aspects of Indian native life as seen from without; and give vivid impressions of the enchanting complexity of things strange and curious; which the Shining East reveals to visitors from the West.

PRICE 6s. NET.

Crown quarto in size and bound in cloth.

'PUNCH' OFFICE, 10, Bouverie Street, London, E.C.

OLIPHANT, ANDERSON & FERRIER beg to announce the publication,
in demy 8vo, price 6s. net, of

THE FAITH OF ROBERT LOUIS STEVENSON.

By JOHN KELMAN, Junr., M.A. Edinburgh.

The CONTENTS include: Religion and the Man—Subjectivity—Actor and Preacher—The Child—The Man of Books—Revolt and Originality—The Gift of Vision—The Instinct of Travel—Sympathy and Appreciation—Manliness and Health—'The Great Task of Happiness'—Stevenson in Relation to his Times.

LONDON: 21, PATERNOSTER SQUARE, E.C. EDINBURGH: 30, ST. MARY STREET.

THE UNDERTAKER'S FIELD.

A FACT.

ACCIDENTS OF ALL KINDS,

EMPLOYERS' LIABILITY,

ACCIDENT AND DISEASE

(SMALL POX, SCARLET FEVER, TYPHOID, DIPHTHERIA, &c.),

BURGLARY AND FIDELITY INSURANCE.

RAILWAY PASSENGERS' ASSURANCE CO.
Established 1849. CLAIMS PAID £4,800,000.

64, CORNHILL, LONDON.

A. VIAN, Secretary.

The bad germs causing the
bad smells of soap factories
are bad for the skin.

VINOLIA SOAP

Is sweet, pure, and emollient.

JUST PUBLISHED.

THE ELEMENTS of ELECTRO-CHEMISTRY TREATED EXPERIMENTALLY.

By Dr. ROBERT LUPKE,

Head Master of the Municipal Dorothea Realgymnasium.

With 66 Figures in the Text. Demy 8vo, cloth, 7s. 6d.

Second Edition. Revised and Enlarged by

M. M. PATTISON MUIR, M.A.,

Fellow and Lecturer of Gonville and Caius College, Cambridge.

H. Grevel & Co. 33, King Street, Covent Garden, London, W.C.

JUST PUBLISHED.

THE GERMAN DICTIONARY.

MURET-SANDERS' ENCYCLOPÆDIC DIC- TIONARY of the GERMAN and ENGLISH LANGUAGES.

UNABRIDGED EDITION, 5000 pages, 4 vols. royal 8vo, bound, 4l. 4s.

ABRIDGED EDITION for SCHOOLS, 2000 pages, 2 vols. royal 8vo, bound, 16s.

POCKET EDITION, 1000 pages, 1 vol. 16mo, bound, 3s. 6d.

London: H. Grevel & Co. 33, King Street, Covent Garden, W.C., and all Booksellers.

LITERARY MEN and Others.—SEVERAL COPIES of MRS. or LETTERS can be written (the Original in Ink or Pencil) by the use of our PENCARBON. There is only one PENCARBON: see that you get it in our sealed 2s. 6d. or 3s. 5d. Packets, with Registered Label.—If you cannot get it from your Stationer write direct to the PENCARBON CO., LIMITED, 134, London Road, Leicester.

DINNEFORD'S MAGNESIA.

The best remedy for
ACIDITY of the STOMACH, HEADACHE, AND INDIGESTION,
And Safest Aperient for Delicate Constitutions,
Ladies, Children, and Infants.

DINNEFORD'S MAGNESIA.

ELLIOT STOCK'S NEW BOOKS.

SECOND EDITION, REVISED, ENLARGED,
AND IMPROVED.

Printed in tasteful style, and handsomely bound in
large 8vo, 10s. 6d. net to Subscribers.

BRITISH FAMILY- NAMES:

Their Origin and Meaning.

With Lists of Scandinavian, Frisian, Anglo-Saxon,
and Norman Names.

BY

Rev. HENRY BARBER, M.D. F.S.A.

"The book is full of curious lore, and represents
a vast deal of laborious work."—*Daily News*.

"Dr. Barber's present work, it is to be hoped, will
become widely known, as it deserves to be, for the
rare information it supplies and for the convenient
form in which it is presented."—*Morning Post*.

In crown 8vo, printed on antique paper, and
appropriately bound, price 3s. 6d.

MILTON ON THE CONTINENT.

A Key to 'L'Allegro' and 'Il Penseroso.'

By Mrs. FANNY BYSE.

With Illustrations, a Historical Chart, and an
Original Portrait of Galileo.

NEW NOVELS AND SKETCHES.

In crown 8vo, cloth, gilt lettered, price 6s.

AT NOON:

Where Two Ways Meet.

A Novel by "MAISEY."

"'Maisey' is a keen observer of human nature
as well as the possessor of a ready wit and a
graceful way of expressing it. The authoress has
a pleasant, interesting story to tell, and she
handles it in delightful fashion."—*Pelican*.

In crown 8vo, cloth, gilt lettered, price 6s.

BLUE BLOOD AND RED.

By Mrs. L. E. WADSLEY.

Author of 'The Lady Algive,' 'His Wife by
Force,' &c.

In crown 8vo, cloth, price 3s. 6d.

BYGONE DAYS:

A Story of Village Life.

By JNO. T. PROCTOR.

In crown 8vo, cloth, price 2s. 6d. net.

THE COLLIER'S OF WINDY HILL:

Crucial Moments in a Welsh Village.

By WILFRID SPARROX.

Author of 'Persian Children of the Royal Family.'

"Outwardly an unpretentious book. Taking it
up you would hardly expect to be amused, far less
fascinated. But once you are lucky enough to
begin to read it, you are not likely to lay the book
down before you have read the last page. We
must sincerely confess to the very real pleasure
that these sketches have given us."—*Morning Post*.

ELLIOT STOCK,
26, Paternoster Row, London, E.C.

WM. BLACKWOOD & SONS' NEW BOOKS.

WILD SPORT with GUN, RIFLE,
and **SALMON - ROD.** By GILFRID W.
HARTLEY. With numerous Illustrations in
Photogravure and Half-tone from Drawings by
G. E. Lodge and others. Demy 8vo, 10s. 6d.
net.

CRUMBS of PITY, and other Verses.

To which are added, **SIX LIVES of GREAT
MEN.** By R. C. LEHMANN, Author of
'Anni Fugaces,' &c. Crown 8vo, 5s. net.
[Immediately.]

DEDICATED TO HIS GRACE THE DUKE
OF PORTLAND.

POINTS of a RACEHORSE. By

Major-General Sir JOHN HILLS, R.E. K.C.B.
With over 100 Half-tone Portraits of 92 famous
Racehorses, and other Illustrations. Royal
folio, 21s. net. [Immediately.]

MODERN STRATEGY. By Lieut.-

Col. WALTER H. JAMES, late R.E. P.F.C.
With 6 Maps. Royal 8vo, 16s. net.

AGNOSTICISM. By Robert Flint,

D.D. LL.D. F.R.S.E., Author of 'Historical
Philosophy in France and French Belgium,'
'Anti-Theistic Theories,' &c. Demy 8vo, 18s.
net.

The DEVELOPMENT of MODERN

PHILOSOPHY. With other Lectures and
Essays. By ROBERT ADAMSON, LL.D.,
late Professor of Logic in the University of
Glasgow. Edited by Prof. W. R. SORLEY,
University of Cambridge. With a Photo-
gravure Portrait. In 2 vols. demy 8vo, 18s.
net.

NEW 6s. NOVELS.

SECOND IMPRESSION.

A BURGHER QUIXOTE. By

DOUGLAS BLACKBURN, Author of 'Prinsloo
of Prinsloosdorp.' With Frontispiece.

READY NEXT WEEK.

OTTAVIA. By Garrett Mill, Author

'The Colonel Sahib.'

SECOND IMPRESSION.

The ADVANCED-GUARD. By Sydney

C. GRIER, Author of 'The Warden of the
Marches,' 'The Prince of the Captivity,' 'His
Excellency's English Governess,' &c.

FOURTH IMPRESSION.

The CIRCLE. By Katherine Cecil
THURSTON.

GEORGE ELIOT.

LIFE and WORKS. Warwick

Edition. 14 Volumes, cloth limp, gilt top,
2s. net per volume; leather limp, gilt top,
2s. 6d. net per volume; leather, gilt top, with
book-marker, 3s. net per volume.

NOVELS. Popular Copyright Edition.

In new uniform binding, price 3s. 6d. each.

ADAM BEDE.—The MILL on the FLOSS.—SCENES
of CLERICAL LIFE.—ROMOLA.—FELIX HOLT, the
RADICAL.—SILAS MARNER; The LIFTED VEIL;
BROTHER JACOB.—MIDDLEMARCH.—DANIEL DE-
RONDA.

WM. BLACKWOOD & SONS,
Edinburgh and London.

COMPLETION

OF

THE HISTORY

OF THE

ROYAL NAVY.

From the Earliest Times to the
Present.

EDITED BY

Sir WILLIAM LAIRD CLOWES.

Now Ready, in 7 royal 8vo vols. 25s. each net.

Illustrated by Photogravure Portraits,
Maps, Plans, &c.

Each Volume complete in itself with Index.

Orders will be taken either for Sets or for
Separate Volumes.

OLIVER CROMWELL:

H.H. the Lord Protector and the Royalist
Insurrection against his Government of
March, 1655.

By Sir REGINALD F. D. PALGRAVE,
K.C.B.

A relation of the part taken therein by the
Protector, of the way in which his subjects re-
garded him and the Insurrection, and of the
causes and consequences thereof.

8vo, cloth, gilt, 4s. 6d. net. [Ready.]

THE LAST DAYS OF GREAT MEN.

Napoleon, Mahomet, Cromwell.

By W. QUARTERMAINE EAST.

Together with a Diary of the Journey of the
Emperor Napoleon I. from Smorgoni to Paris—an
episode of the campaign of 1812—by the Baron
Paul de Bourgoing.

With Photogravure Frontispiece and a Map.

Cloth, 6s. net. [Ready.]

"The volume has distinct interest."—*Academy*.

BY THE LATE WILLIAM BLACK. WITH THE EYES OF YOUTH,

And other Sketches.

Crown 8vo, cloth gilt, 5s. net.

These sketches have been collected with a view
to making a complete edition of William's Black's
works.

"Black had the pen of a ready writer.....The sketches are
literary and rich in imaginative colouring.....A book
pleasantly reminiscent of a writer of no little imaginative
power."—*Aberdeen Free Press*.

IBEX SHOOTING ON THE HIMALAYAS.

By Major NEVILLE TAYLOR.

Illustrated. Crown 8vo, cloth gilt, 6s. net.

"Contains one good bear story and a hundred and fifty
pages of well-described sport."—*Fall Mall Gazette*.

London:
SAMPSON LOW, MARSTON & CO., LTD.,
St. Dunstan's House, Fetter Lane, E.C.

MESSRS. BELL'S RECENT PUBLICATIONS.

Miniature Illustrated List of Art Books post free on application.

Post 8vo, 7s. 6d. net.
WAR RECORD OF THE YORK AND LANCASTER REGIMENT, 1900-1902.

From Regimental and Private Sources.

By A. H. KEARSEY, D.S.O.

With a Preface by Col. KIRKPATRICK, C.B., lately commanding the 1st York and Lancaster Regiment.

Illustrated with Photographs and Sketches by H. R. Headlam and E. Cooke.

"The regiment had, indeed, a very interesting as well as highly creditable career in South Africa.....It is on the basis of such books as these that the history of the war will be written by the experts of the future."—*Globe*.

"It is a somewhat new departure to publish the history of a regiment during a single campaign. The idea, however, is a good one, for the monograph can be written while the events are fresh in the memory.....The author writes modestly and temperately, avoiding criticism of his superiors, recognizing the fact that generals must know more of what is going on than junior regimental officers."—*Broad Arrow*.

With 30 Full-Page Lithographs and 15 Pen Drawings. Demy 4to, 31s. 6d. net.

The ANCIENT HALLS of the CITY GUILDS. Drawn in

Lithography by T. R. Way. With some Account of the History of the Companies by PHILIP NORMAN, F.S.A.

"All good citizens must welcome Mr. Philip Norman's delightful History of the City Guilds, and Mr. Way's fascinating picture of the buildings and the gardens which belong to them—a work so faithfully done that it is well calculated to stimulate a Londoner's pride.... Mr. Way's alluring pictures come from the hand of a true artist and draughtsman. The fine exteriors, and well proportioned rooms, and charming corners that he sketches make us realize all that we still have to see in London—no less than do Mr. Norman's lists of treasures that these buildings contain."—*Times*.

Imperial 8vo, 21s. net.

ANDREA PALLADIO: his Life and Work. By Banister F.

FLETCHER, A.R.I.B.A. With 20 Half-tone Blocks and 32 Lithographic Illustrations.

"Travellers in Italy often get wearied by the soulless multiplication of buildings coming under the general style of 'Palladian architecture.' By reading the present work and studying its illustrations, or, better still, by going to Vicenza, we realize that the difference between Palladio and his imitators was enormous."—*Spectator*.

HANDBOOKS OF ENGLISH LITERATURE.—NEW VOLUMES.

2 vols. crown 8vo, 3s. 6d. each (sold separately).

The AGE of SHAKESPEARE (1579-1631). By Thomas

SECCOMBE and J. W. ALLEN. With an Introduction by Prof. HALES. Vol. I. POETRY and PROSE. Vol. II. The DRAMA.

"These two volumes are, in short, a notable accession to the useful series to which they belong, and they constitute a luminous aid to the interpretation alike of the scope and quality of the literary activity which has rendered the 'Age of Shakespeare' classic in the annals of English literature."—*Standard*.

"We do not know where the student of literature could find a safer and more stimulating guide."—*Spectator*.

THE PROSE WORKS OF JONATHAN SWIFT.

Edited by TEMPLE SCOTT.

To be completed in 12 vols. small post 8vo, 3s. 6d. each.

Vol. VI. The DRAPIER'S LETTERS. With Portrait and

Facsimiles.

Vol. X. HISTORICAL WRITINGS.

(Vols. I., II., III., IV., V., VIII., and IX., with Portrait, also ready.) [Bohn's Standard Library.]

BELL'S HANDBOOKS OF THE GREAT MASTERS IN PAINTING AND SCULPTURE.

With 40 Illustrations and Photogravure Frontispiece. Large post 8vo, 5s. net each. NEW VOLUMES.

BOTTICELLI. By A. Streeter.

WATTEAU. By Edgcumbe Staley, B.A.

TINTORETTO. By J. B. Stoughton Holborn, M.A.

(Full Prospectus of this Series post free on application.)

BELL'S MINIATURE SERIES OF PAINTERS.

NEW VOLUMES. With 8 Illustrations. Pott 8vo, 1s. net each; or in limp leather, with Photogravure Frontispiece, 2s. net each.

MILLAIS. By A. L. Baldry.

MURILLO. By G. C. Williamson, Litt.D.

J. F. MILLET. By Edgcumbe Staley, B.A.

LANDSEER. By McDougall Scott, B.A.

(Full Prospectus of this Series post free on application.)

BELL'S HANDBOOKS TO CONTINENTAL CHURCHES.

NEW VOLUMES. Crown 8vo, with numerous Illustrations, 2s. 6d. net.

PARIS.—NOTRE DAME. By Charles Hiatt.

MONT ST. MICHEL. By H. J. L. J. Massé, M.A.

THE CHISWICK SHAKESPEARE.

With nearly 500 Illustrations by BYAM SHAW. With Introductions and Glossaries by JOHN DENNIS.

Now Complete in 39 Pocket Volumes, pott 8vo, cloth, 1s. 6d. net each; or limp leather, 2s. net.

PLAYS, 37 vols.

POEMS, 1 vol.

SONNETS, 1 vol.

"This delightful edition deserves all the popularity which, we believe, it is acquiring. For cheapness, taste in 'manufacture,' and excellence in illustration, these neat little volumes, each containing a play, are unsurpassed."—*Daily News*. "The most charming of recent pocket editions of Shakespeare."—*Westminster Gazette*.

BOOKCASES may now be had to hold the 39 volumes. Prices on application.

London: GEORGE BELL & SONS, York Street, Covent Garden.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Broom's Buildings, Chancery Lane, E.C.

Published Weekly by JOHN C. FRANCIS at Broom's Buildings, Chancery Lane, E.C., and Printed by JOHN EDWARD FRANCIS, Athenæum Press, Broom's Buildings, Chancery Lane, E.C.

Agents for Scotland, Messrs. Bell & Bradfoot and Mr. John Menzies, Edinburgh.—Saturday, May 23, 1903.

THIRD EDITION, 2 vols. large post 8vo, 18s. net.

The LIFE of NAPOLEON I. Includ-

ing New Materials from the British Official Records.

By JOHN HOLLAND ROSE, Litt.D., late Scholar of

Christ's College, Cambridge. With many Maps and

Plans and numerous Illustrations from Contemporary

Paintings, Rare Prints and Engravings, Medals, &c.;

also a Facsimile Letter of Napoleon.

"There is no single book on Napoleon, either in English or French, to be compared to this for accuracy, for information, for judgment, nor is there any that is better reading."

Prof. YORK FOWELL in the *Manchester Guardian*.

In 3 vols. post 8vo, 21s. net.

CARLYLE'S FRENCH REVOLU-

TION. Edited, with Introduction, Notes, and Appen-

dices, by JOHN HOLLAND ROSE, Litt.D., Author

of the 'Life of Napoleon I.' With numerous Illustrations

and Portraits from Contemporary Portraits and

Engravings.

"In all ways this is the edition in which both the student and the general reader will henceforth read Carlyle with most profit."—*Outlook*.

"The fresh notes are mainly and naturally based on information new since the days when Carlyle wrote. The appendices are in every case well found and valuable to the student....An excellent feature of this

admirable edition is the profusion of photographic reproductions from those 'tableaux historiques' which provided Carlyle with so many

details in his descriptions of scenes in the revolutionary tragedy."—*Morning Post*.

THIRD EDITION, post 8vo, 5s. net.

HOW to LOOK at PICTURES. By

ROBERT CLERMONT WITT, M.A. With 35 Illus-

trations.

"This book, which we have read with great pleasure, shows that the author has both wide sympathy and knowledge, and it cannot but be

largely helpful to those who wish to increase their interest in pictures. A better gift for people who are dimly 'fond of pictures,' but who

regret that they 'know nothing about them,' could not be found."—*Spectator*.

THIRD EDITION, REVISED.—Royal 8vo, 15s. net.

The PRINT-COLLECTOR'S HAND-

BOOK. By ALFRED WHITMAN, of the Department

of Prints and Drawings, British Museum. With 80

Illustrations.

"That the volume supplies a need of the moment there can be no doubt whatever, and if asked, as one often is, to recommend books on the subject, we should certainly name this first."—*Connoisseur*.